# Salsa, Afro Cuban ODTUJOS for Gulfall

by Carlos Campos

The definitive book for learning salsa guitar accompaniment. Over 200 examples in both 2-3 and 3-2 clave.

# Campos Music A.D.G Productions

# Salsa, Afro-Cuban Montunos for Guitar

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#### **Foreword**

It has been several years since the first edition of "Salsa, Afro-Cuban Montunos for Guitar," came out. Since then, I have written several other books such as "Merengue Piano Styles," "Ultimate Latin Riffs for Keyboards," "Latin Jazz Piano, Vol. 1," "Salsa, Afro-Cuban Montunos for Piano" and "Salsa, Further Adventures in Afro-Cuban Music."

I am always developing accompanying media, such as videos, MIDI and MP3 libraries for most of my books, which can be found at my website. I will upload more video tutorials and lessons that will support my Salsa, Merengue and Latin Jazz books.

I have been writing music-related curriculum and textbooks for the different college level classes I teach. The music subjects include Ear Training, Solfege, Contemporary Keyboard Voicings, Keyboard Technique, Improvisation, Melodic Development, Chord Scale Harmony, Reharmonization Techniques and other subjects.

Of special interest has been the development of my Performance Ear Training program which uses Movable Do and comprises six levels. The first two levels is centered on major and minor keys. Then we explore modal centers such as Dorian, Mixolydian, Lydian, Phrygian, Locrian \$9, Lydian \$7\$ and Altered, always using movable Do against different types on modern chords.

I wrote a several textbooks on contemporary keyboard voicings for my classes at school. Those textbooks cover material from triads, 7th chords and pop style rootless workouts, to four way close tension substitution and open voicings. In those books I use Movable Do solfege syllables and intervals besides traditional notation. This allows my students to transpose the material to all keys and also to understand the harmonic meaning of what they are playing.

During the last few years, I feel I took a detour from my creative writing. I dedicated myself to develop the curriculum for the BM and MM music programs at the Cornel School of Music in Los Angeles. I am glad that now I will have the time to go back to my creative pursuits and write more books featuring original compositions and exploring different styles.

I would like to thank all my students and customers who have been interested in my books and materials. It is to all of you that keep me inspired to continue writing.

Carlos Campos Los Angeles, CA

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# "SALSA: AFRO-CUBAN MONTUNOS FOR GUITAR"

This book was inspired by many of my students, who wanted to learn more about Salsa and its roots. Salsa is a style of music that originated in Cuba and Puerto Rico. Many of my students are guitar players, and over the years they have expressed an avid interest in learning this style. Using my previous books "Afro-Cuban Montunos for Piano" and "Further Adventures in Afro-Cuban Music", they adapted many of the montunos that originally were written for piano to the guitar. One of my students, a fine guitar player named David Medina, helped me in the final adaptation of several hundred montunos from piano to guitar. David worked on the guitar tablature, and he also performed the guitar examples on the accompanying MP3 tracks.

Actually, the patterns for piano and guitar are very similar, and in many Salsa groups like "La Sonora Ponceña" from Puerto Rico, the pianist (Papo Lucca) will play almost in unison with the guitar player (Mr. Lucca Sr.).

#### Dominant 7th Montuno for Piano



The same Montuno pattern for Guitar



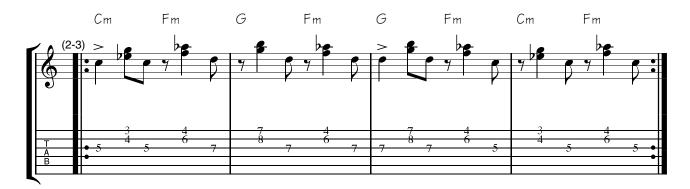
The montuno pattern for guitar is also called "Guajeo", and originally it most often was played by the Cuban version of the Spanish guitar called the "tres" or by the Puerto Rican version called the "cuatro". The Cuban "tres" is somewhat smaller than the guitar and consists of three sets of double strings. This instrument was fundamentally used by groups that played "Son". The Puerto Rican "cuatro" is still used by groups interpreting the "Seis".

Probably the most famous *tres* virtuoso is *Arsenio Rodriguez*, just as the most famous Puerto Rican *cuatro* player is *Yomo Toro*. Both musicians were key in bringing international recognition to these instruments. Other outstanding musicians who later came to the scene include Issac Oviedo, El Niño Rivera, Charlie Rodriguez, Mr. Lucca Sr. (La Sonora Ponceña), P. Amat (Adalberto y su Son), to name a few.

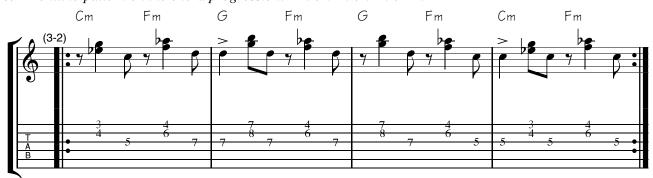
It may seem ironic that we have adapted the montuno patterns in this book from piano to guitar, since historically what occurred was the opposite. Pianists adapted the *tres* and *cuatro guajeo* patterns that occurred in the *son* style to fit their own instruments.

Every Montuno or "Guajeo" pattern for Guitar in this book is written in 2/3 or 3/2 Clave.

#### 2/3 Montuno pattern on the chord progression: I-IV / V-IV / V-IV / I-IV



#### 3/2 Montuno pattern on the chord progression: I-IV / V-IV / V-IV / I-IV



**THE CLAVE:** We can think of Clave as a two-bar repetitive rhythmic pattern. This pattern is sometimes not even heard but just felt behind the complex polyrhythmic structure of Afro-Cuban music. This pattern is played with two round sticks, also called Claves.

The Clave works like a "rhythmic cell" or building block at the most basic level. It can be used in two inversions or positions: the 2/3 and 3/2 Clave. In Afro-Cuban music, everything has to fit with this "rhythmic cell." When the Clave inverts or changes position, the whole feel of the music changes. Consequently, melody, harmony, and rhythm all will have to change accordingly to fit the type of Clave in which the music is written.

So we could say that the Clave is the foundation of Afro-Cuban Music and that it serves as an organizing force to hold the polyrhythmic complexity of the music together.

**FEELING THE CLAVE:** Feeling the Clave is no different from feeling a pulse on beats 2 & 4 when you play a Swing tune. The more you can play into that groove, the more you will find you are able to "swing".

Playing "off Clave" or in the wrong Clave is like going to church to hear a gospel group, and while everybody is clapping on 2 & 4, some people in the audience will start clapping on 1 & 3. Some people do this just because they have never had the experience of feeling the 2 & 4 rhythmic back-beat within their bodies.

For most musicians, listening to someone clapping on beats 1 & 3 over a burning gospel tune feels incredibly awkward. The same sensation of awkwardness will be felt by

an experienced salsa player or dancer when he hears somebody playing in the wrong Clave.

There are several ways to deepen our experience of Clave, and they involve not only our ears and our attention, but our whole body. Learning to dance salsa is probably one of the best ways to internalize the feel of Clave in our subconscious minds.

Another way to internalize the feel of Clave is to snap our fingers in the appropriate Clave while we listen to our favorite salsa tunes. Just trying to figure out the correct Clave in a salsa tune sometimes can be very challenging.

Feeling the Clave can become like an intuitive perception that constantly develops and deepens the more you play or listen to this type of music. Then you can let this intuitive perception of Clave guide you while playing or writing.

The Son Clave continues to be the most prominent clave in today's Salsa, perhaps because it is easier for the Western ear to follow. The Rumba Clave is mostly used in folkloric forms such as Rumba, Conga de Comparsa, and Mozambique as well as in more eclectic styles of Afro-Cuban music, such as Songo and Areito.

Well folks, I want to leave you with this thought: this life adventure called music never stops. If you start to feel stuck, just keep in Clave, and you'll be sure to move right through it.

### MODES

#### Montuno Patterns for Guitar

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#### MODES









#### MODES





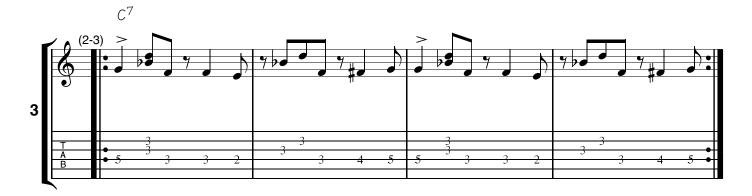
## DOMINANT 7TH

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#### DOMINANT 7H





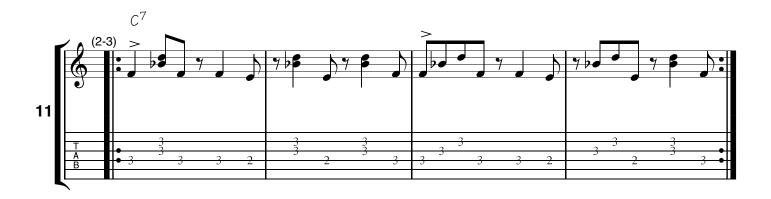




#### DOMINANT 7H





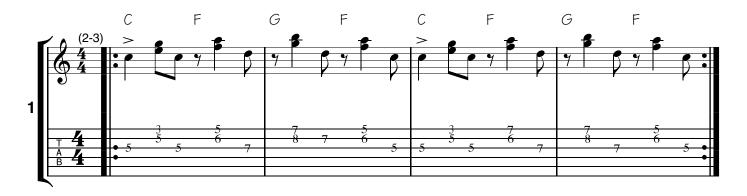


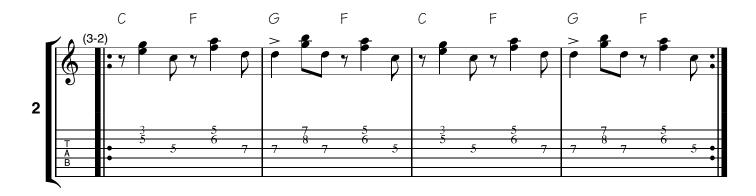


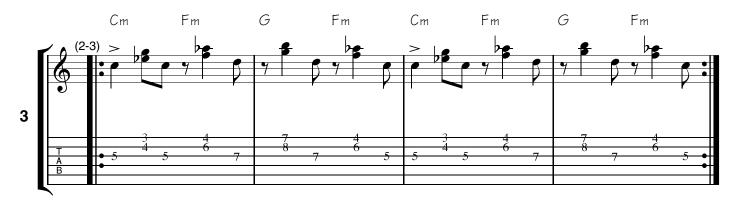
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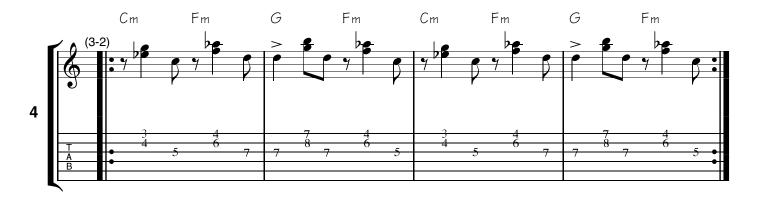
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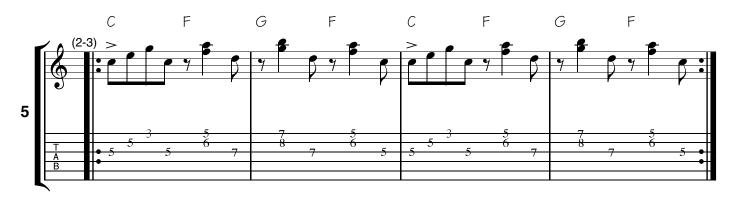


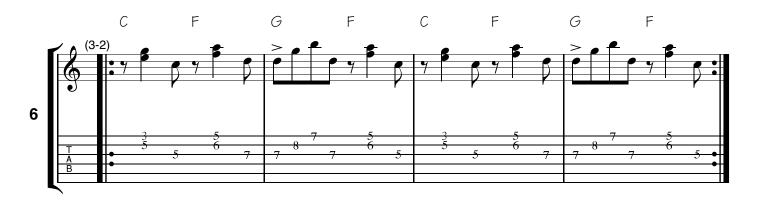


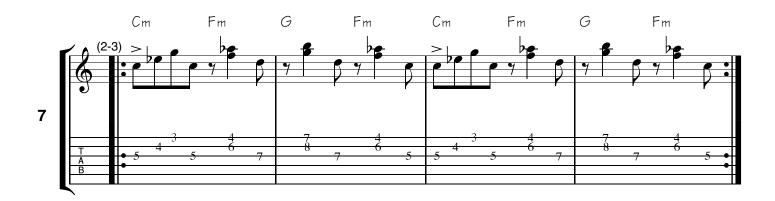


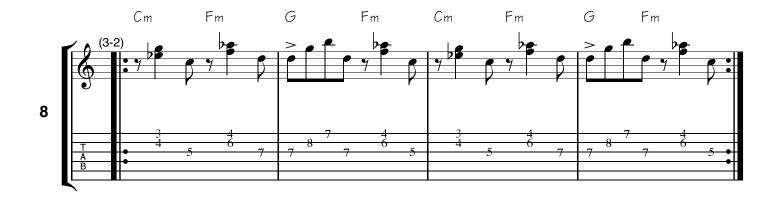


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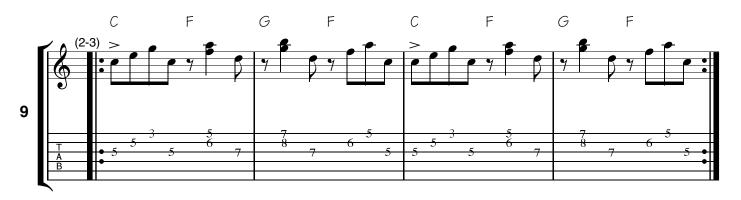


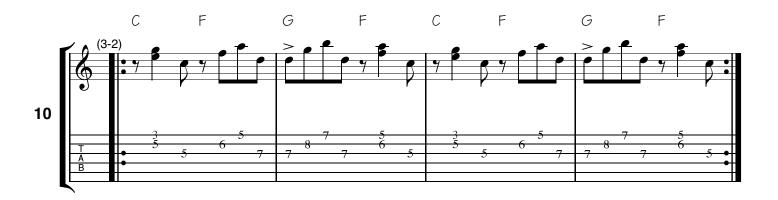


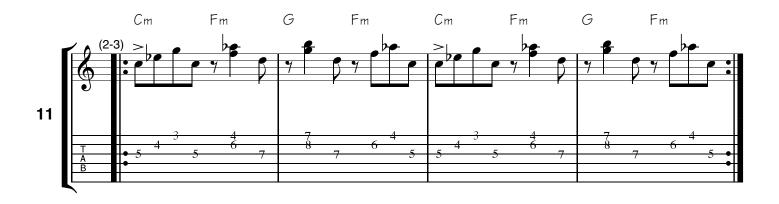


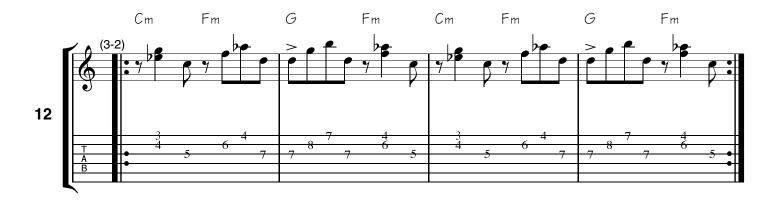


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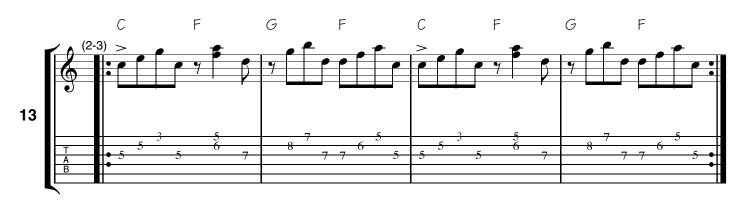


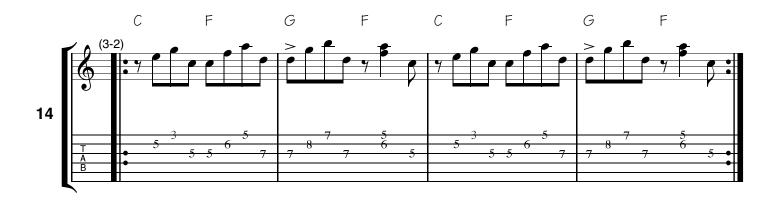


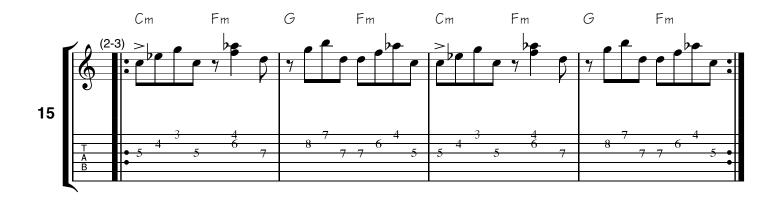


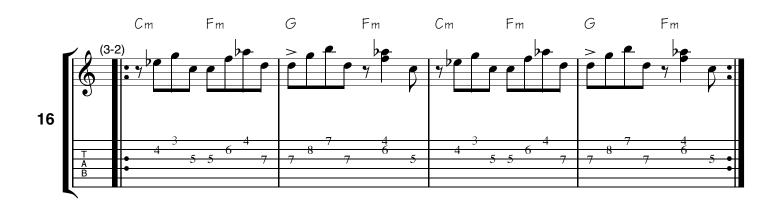


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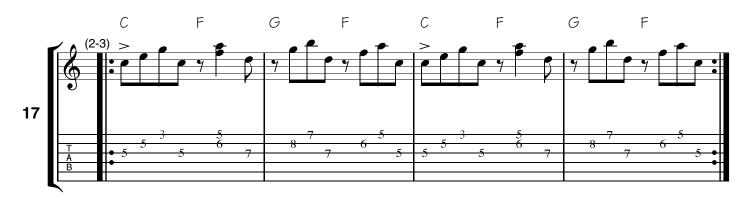


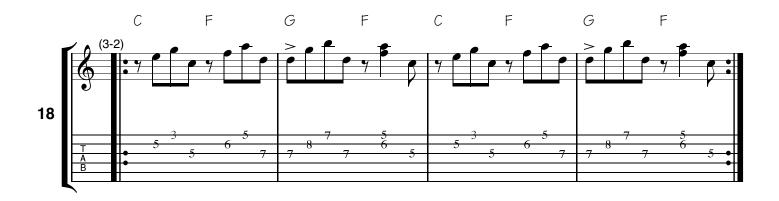


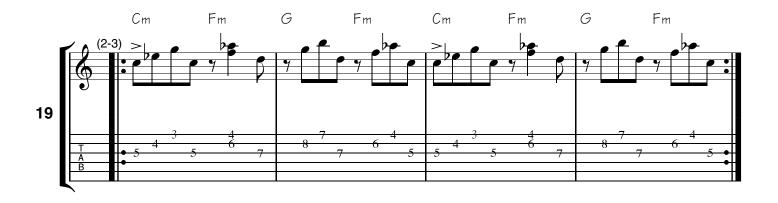


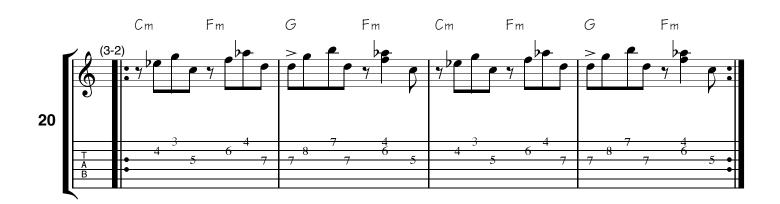


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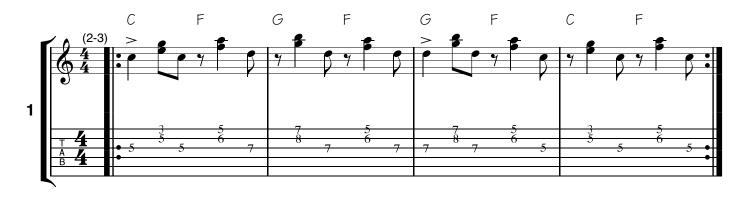


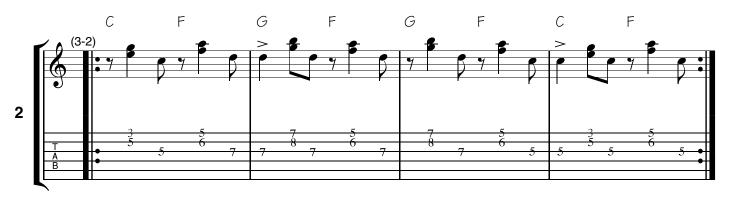


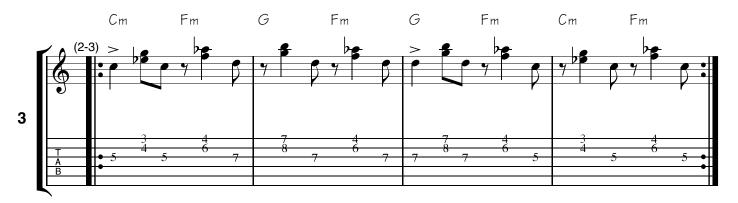
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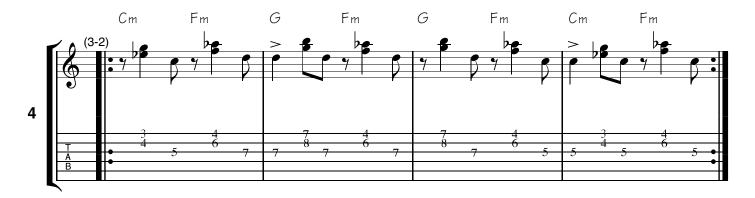
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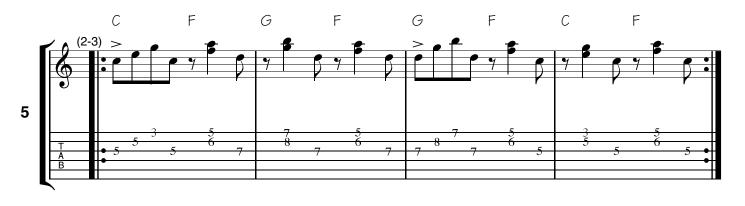


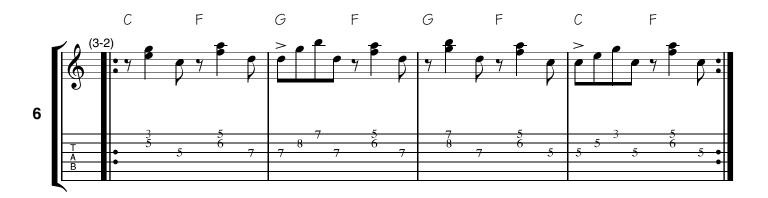


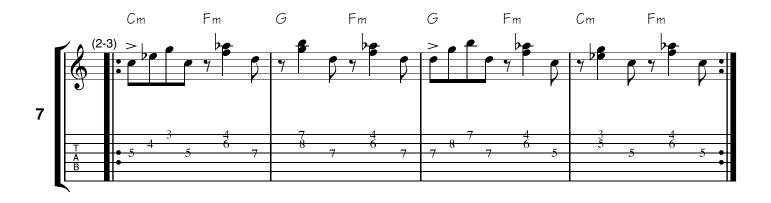


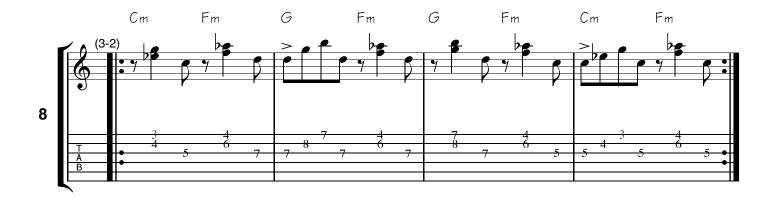


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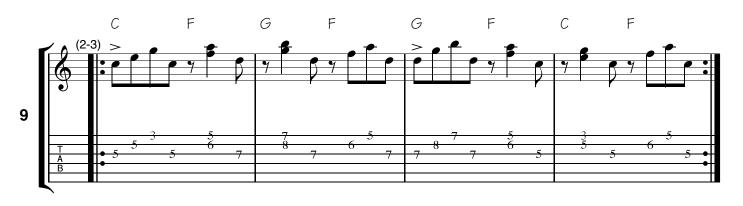


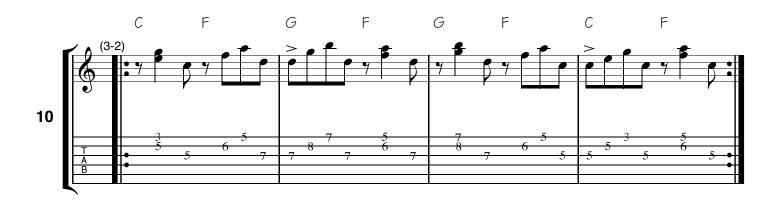


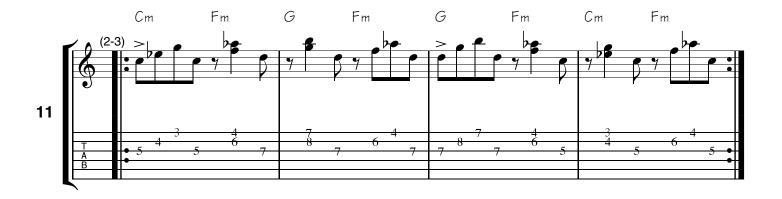


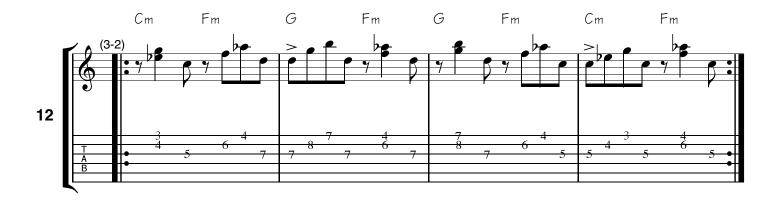


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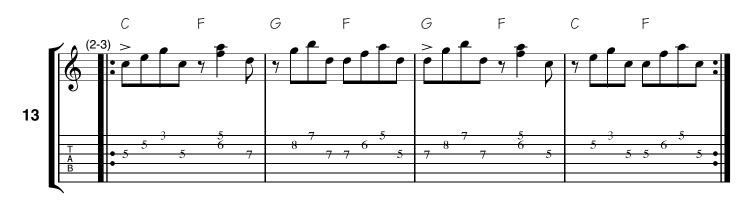


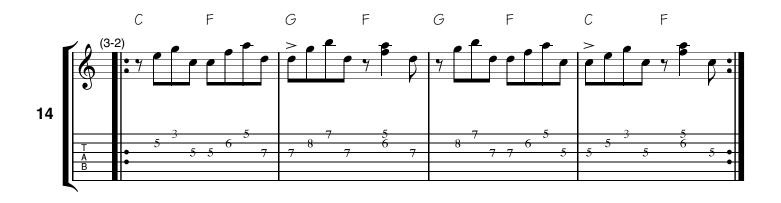


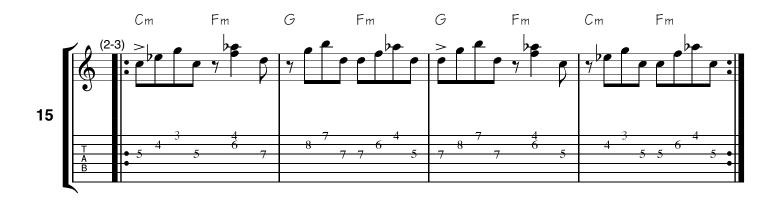


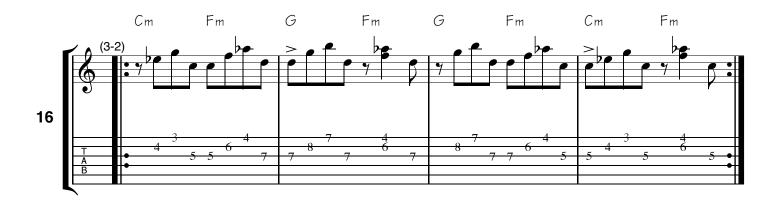


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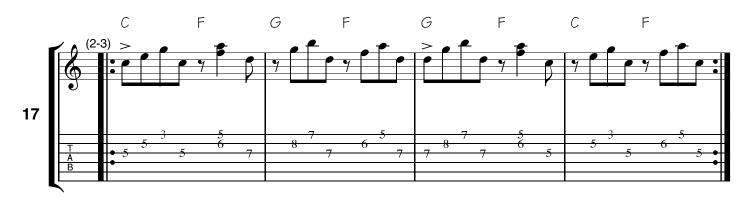


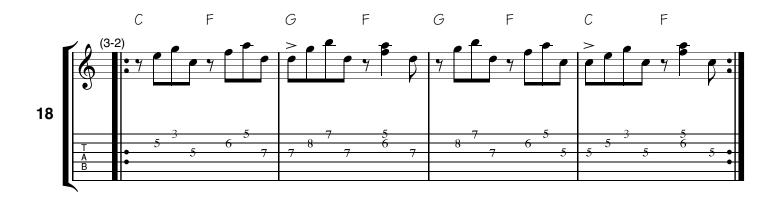


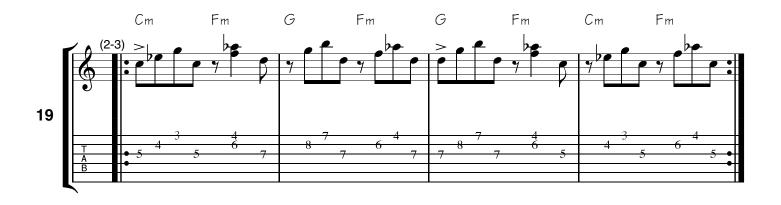


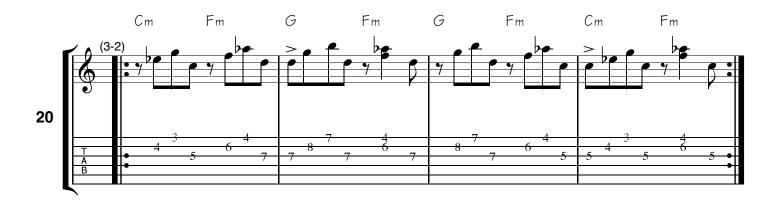


#### PROGRESSION: I-IV / V-IV / V-IV / I-IV





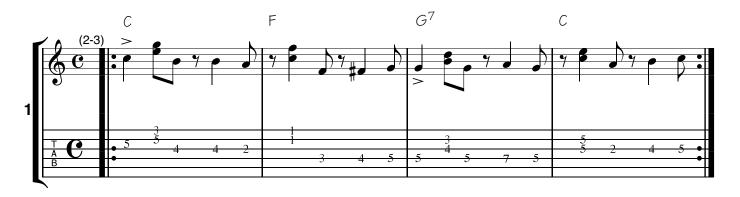


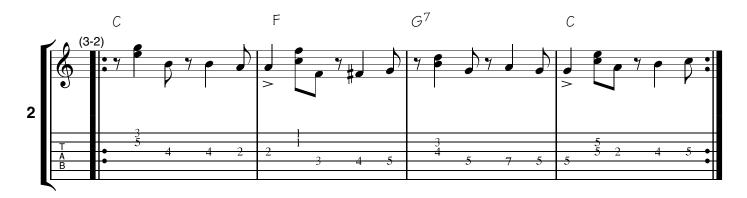


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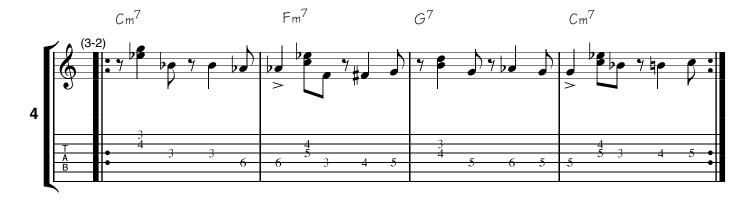
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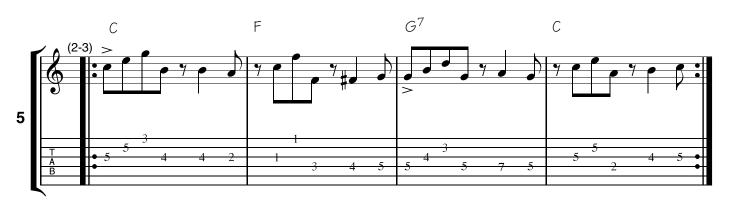
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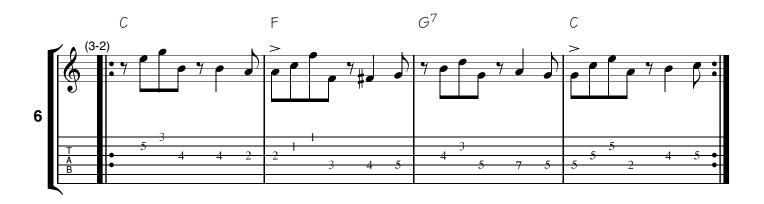


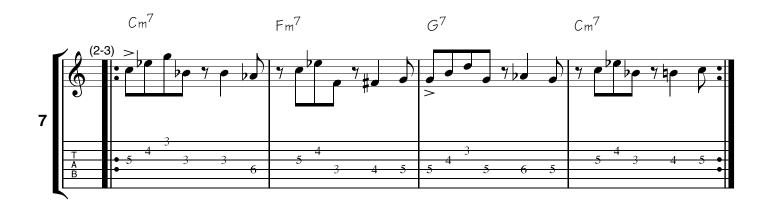


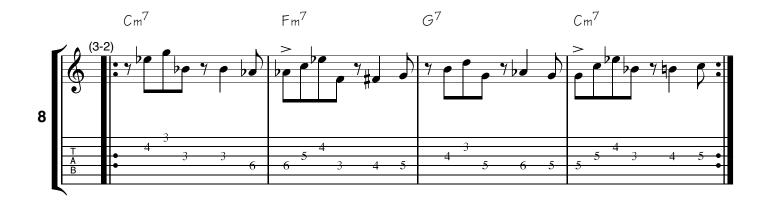


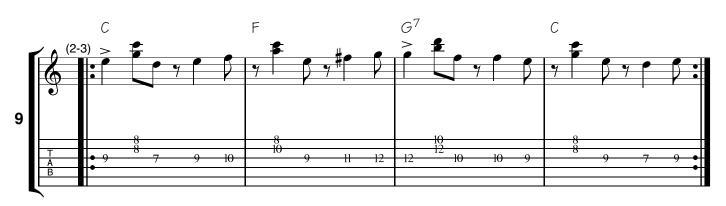


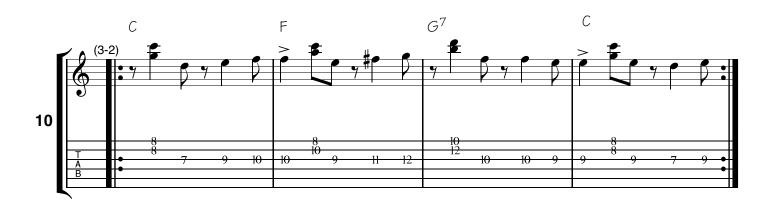


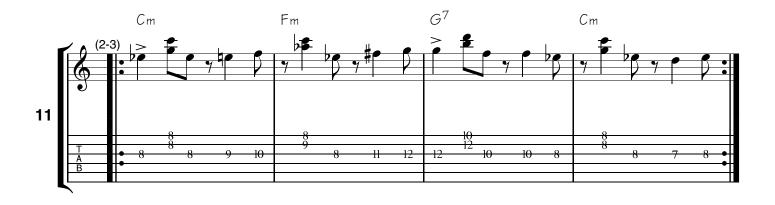


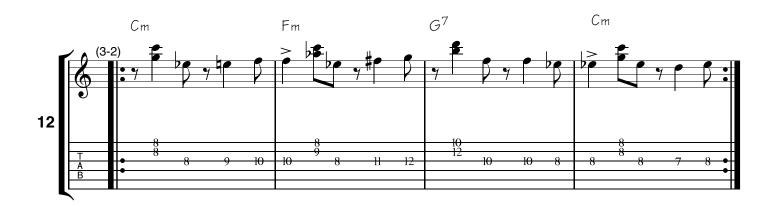


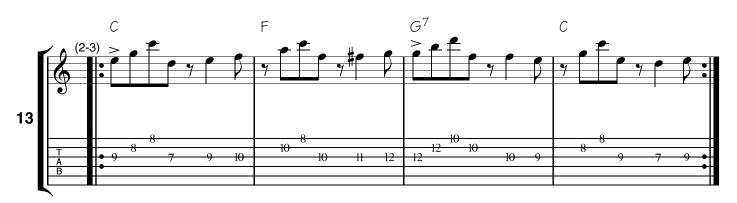


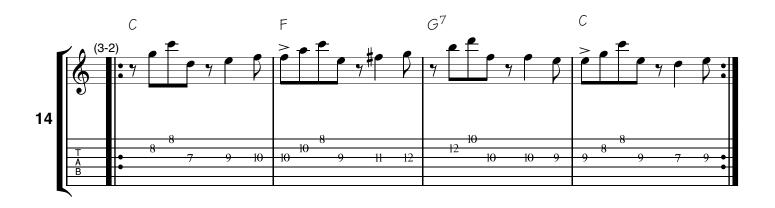


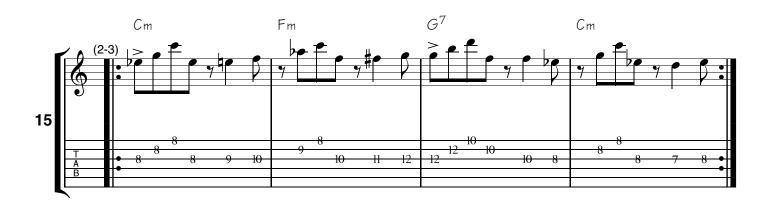


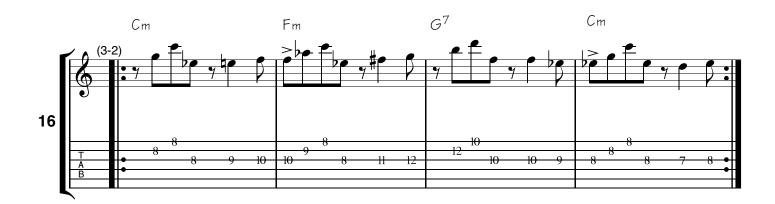






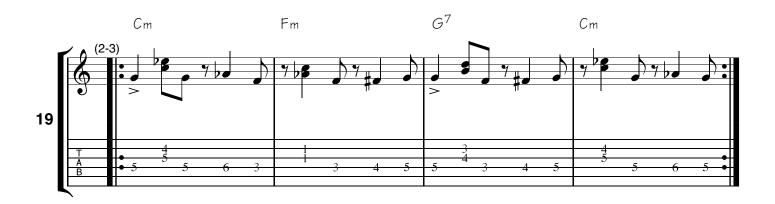


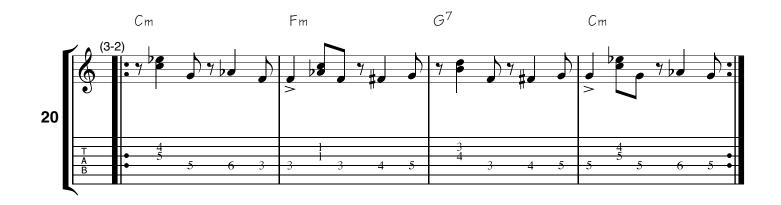






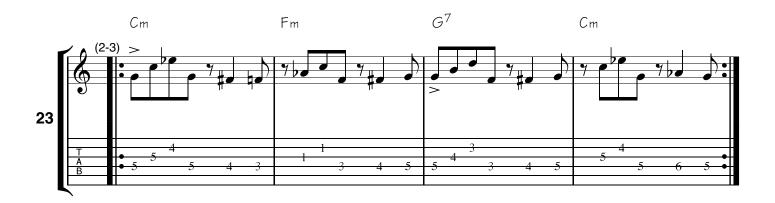


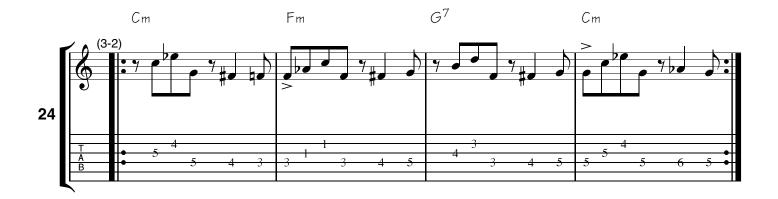








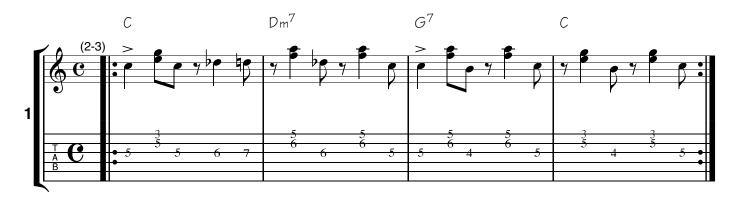


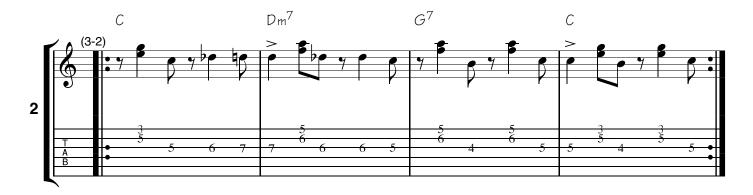


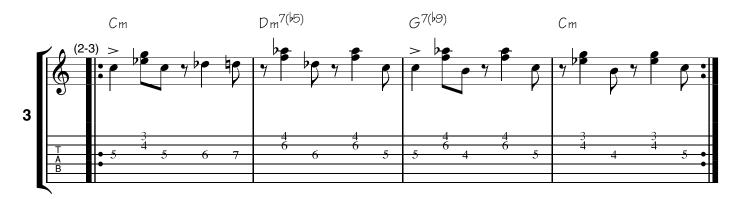
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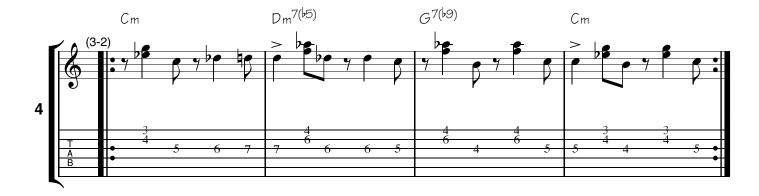
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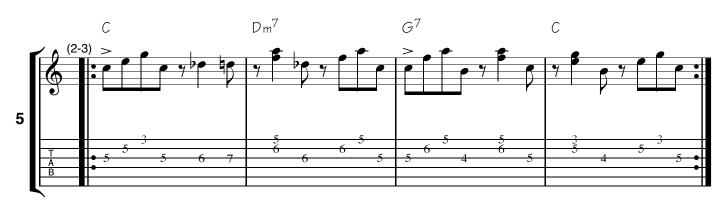
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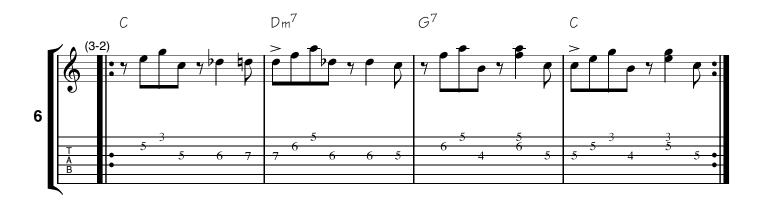


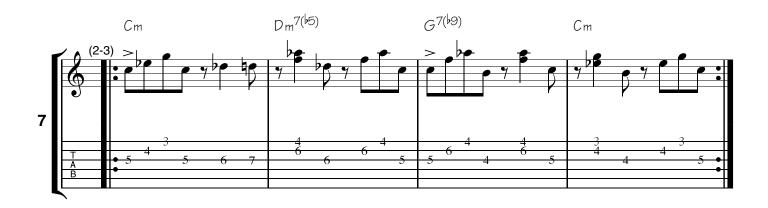


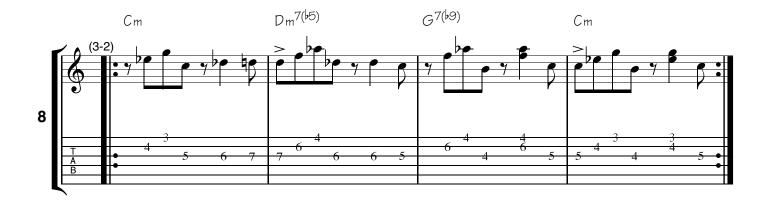




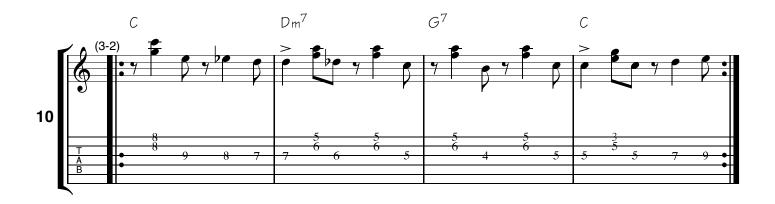


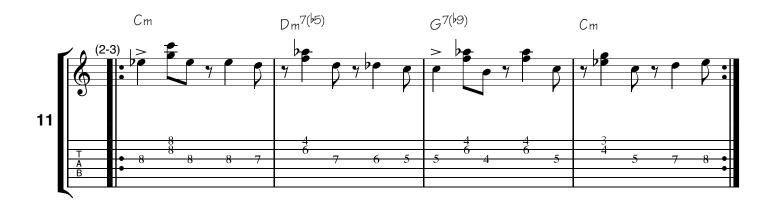


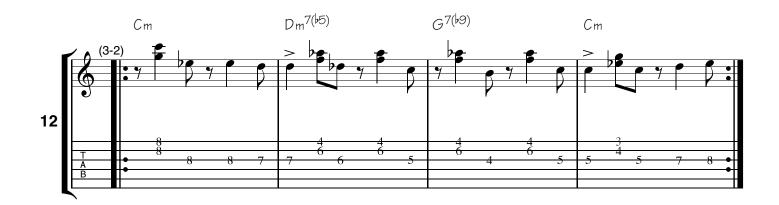


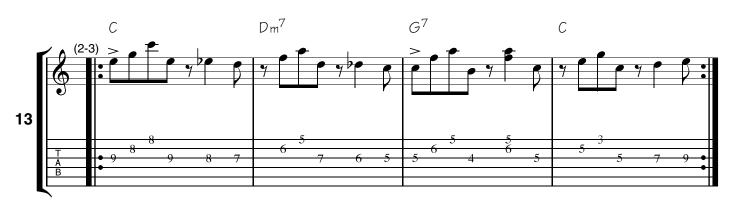


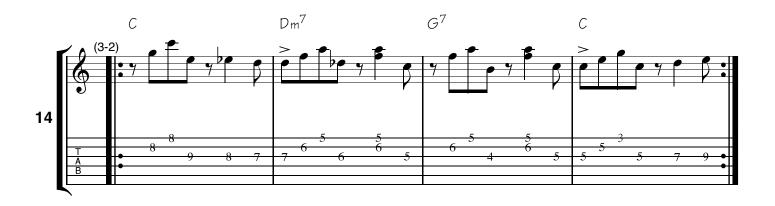


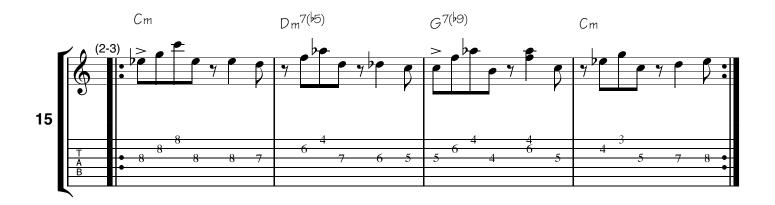


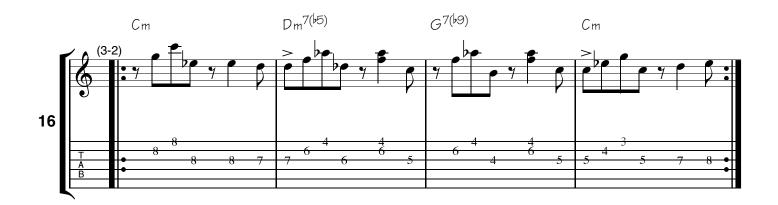


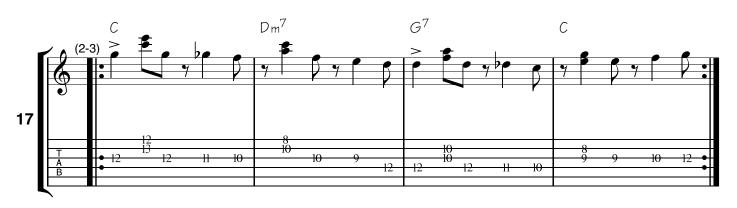


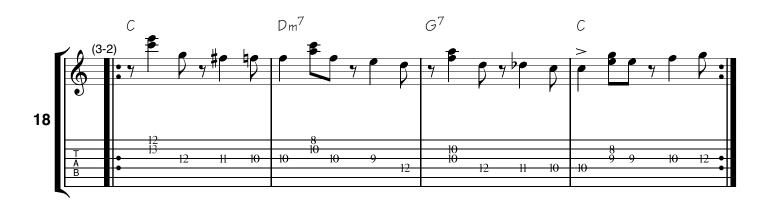


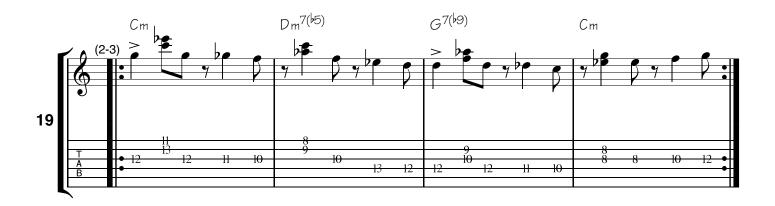


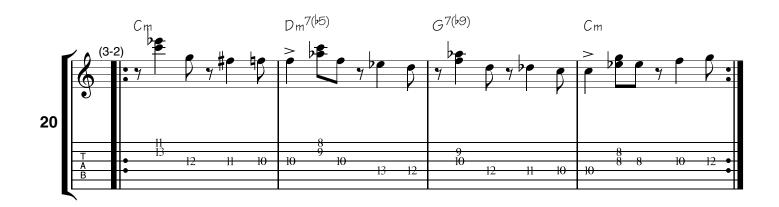


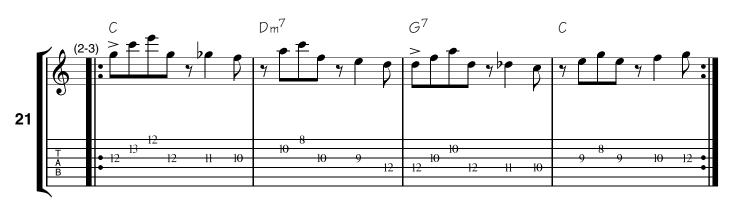


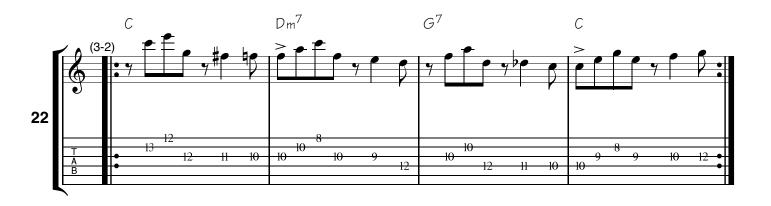


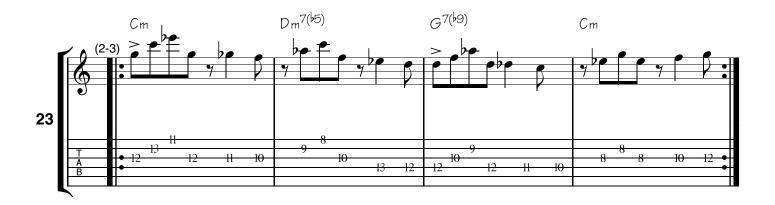


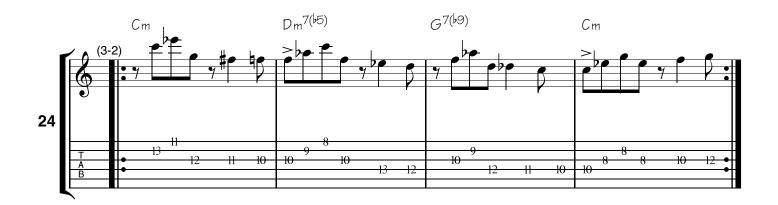


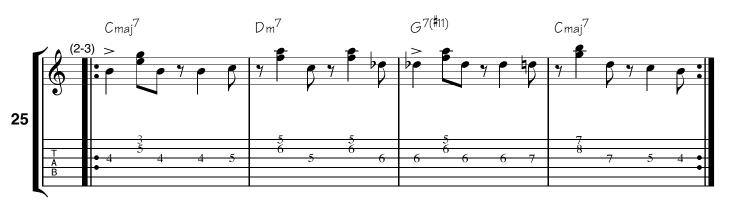


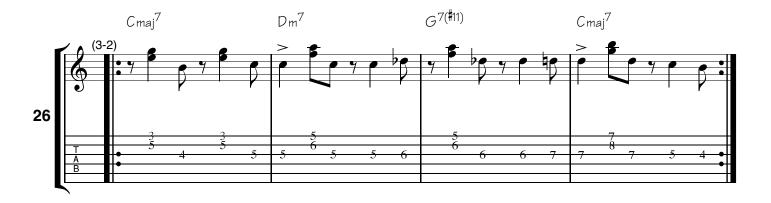


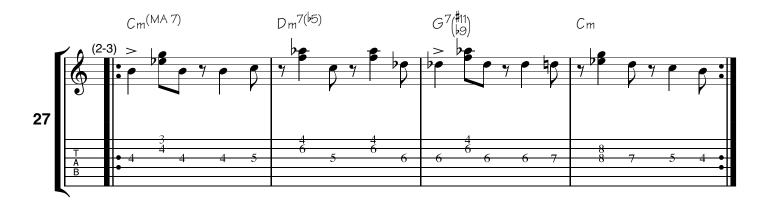


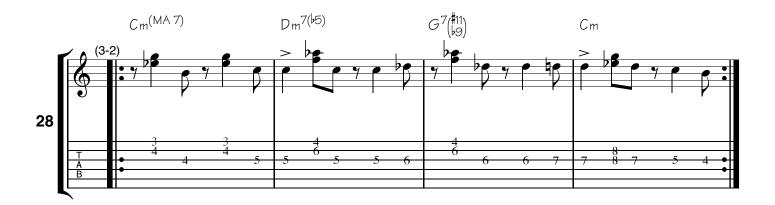


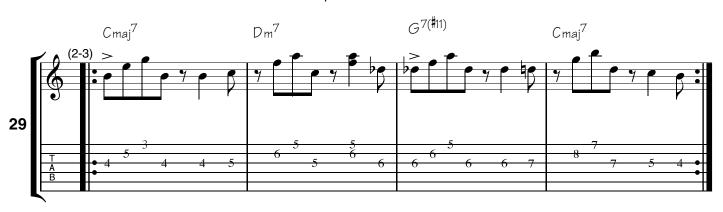


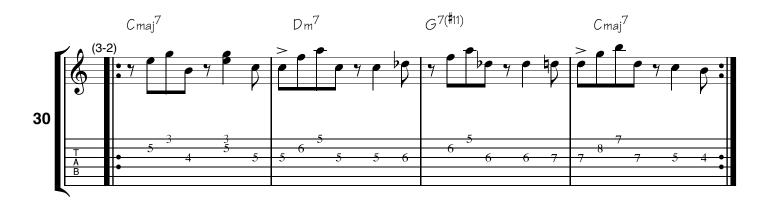


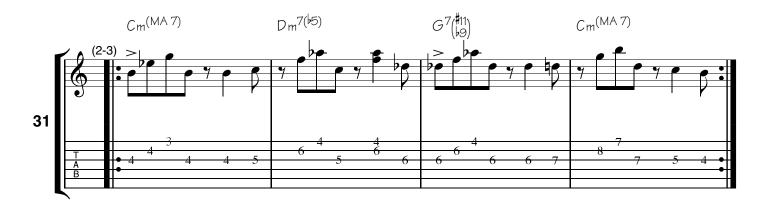


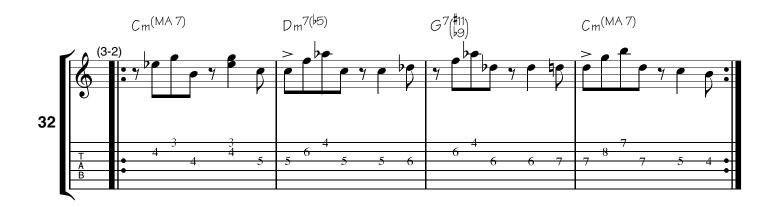








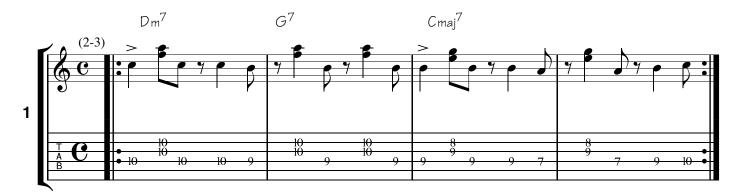


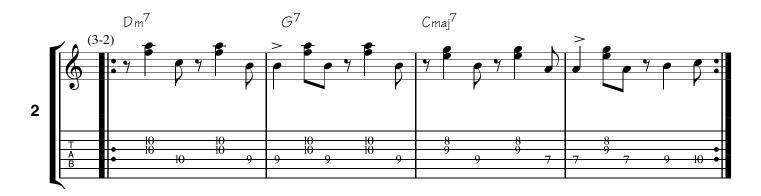


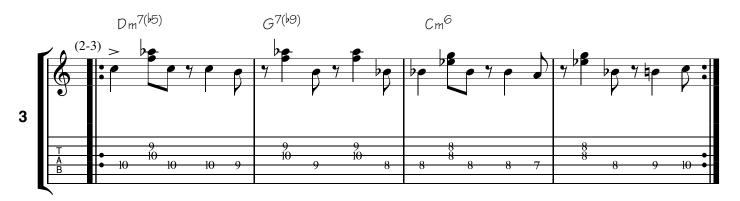
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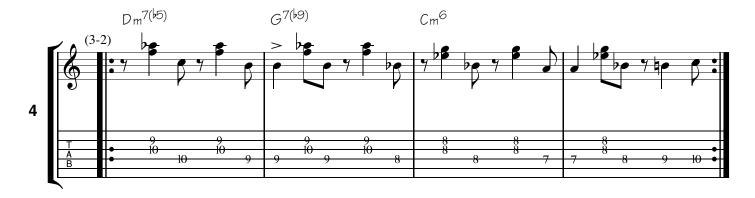
Montuno Patterns for Guitar

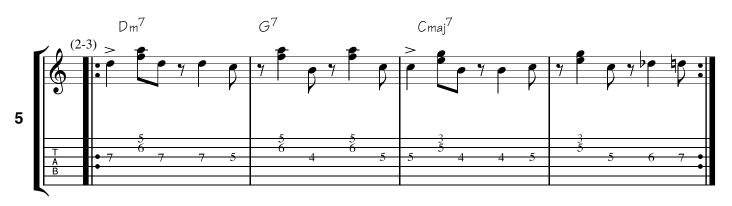
By: Carlos Campos

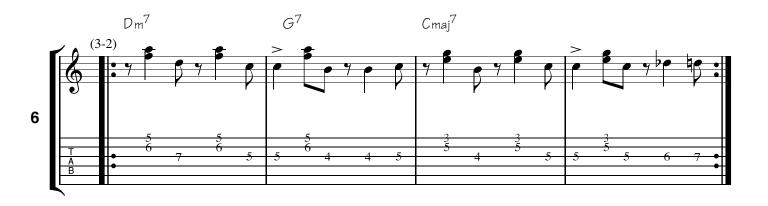


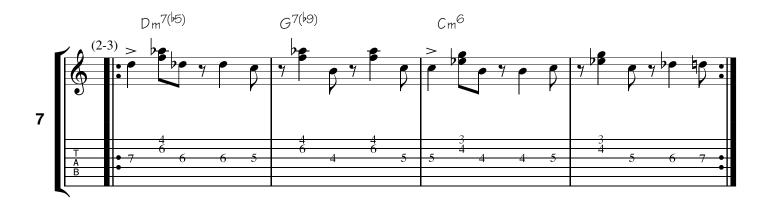


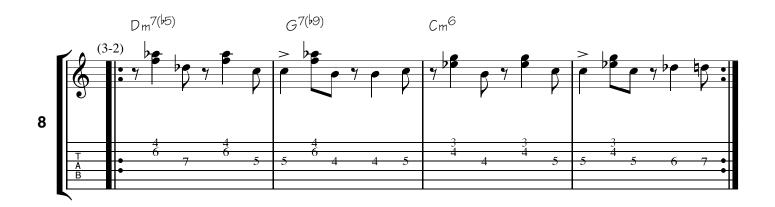


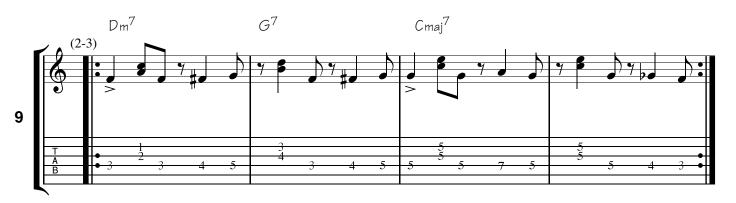


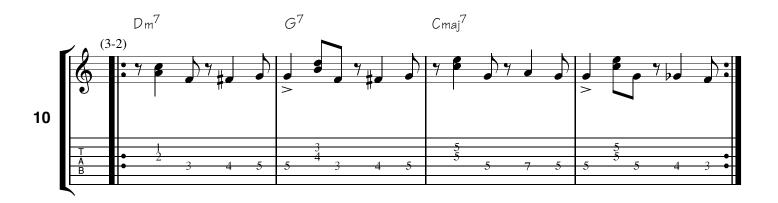


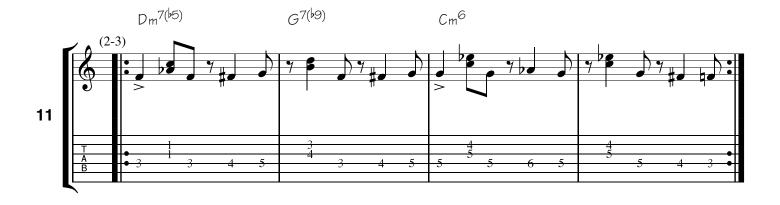


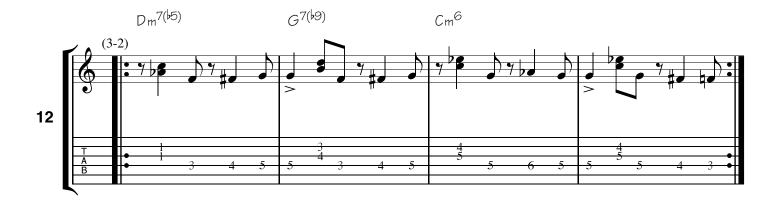


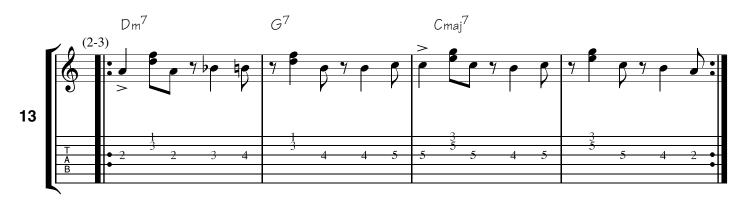


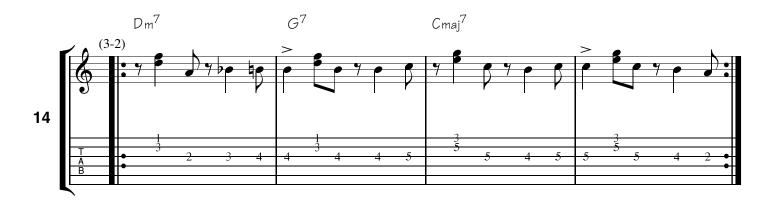


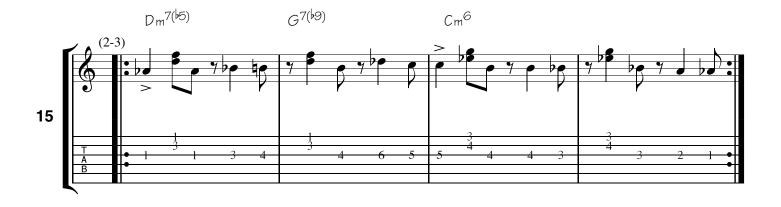


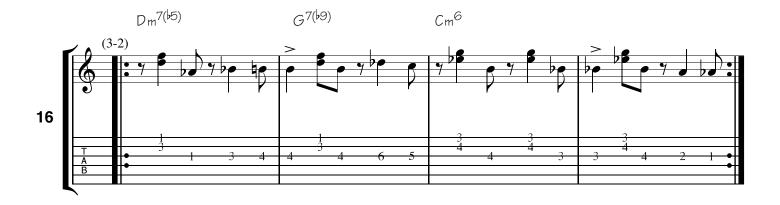


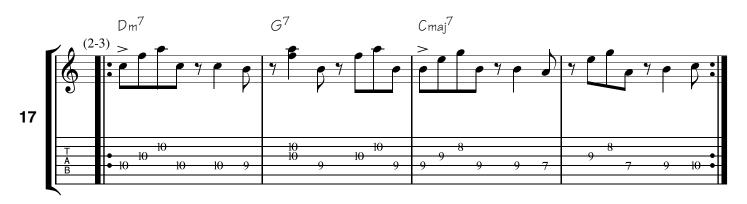


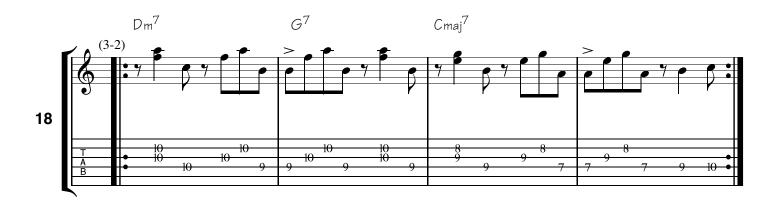


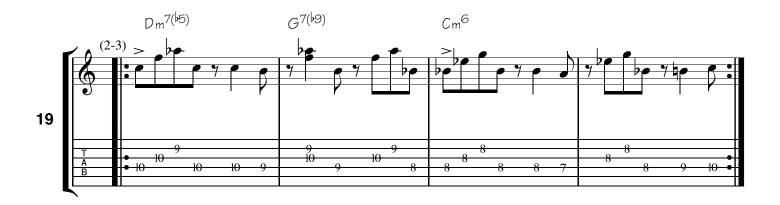


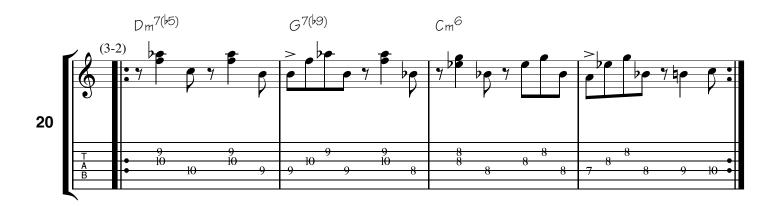


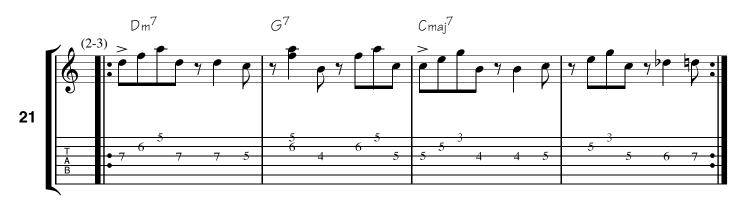


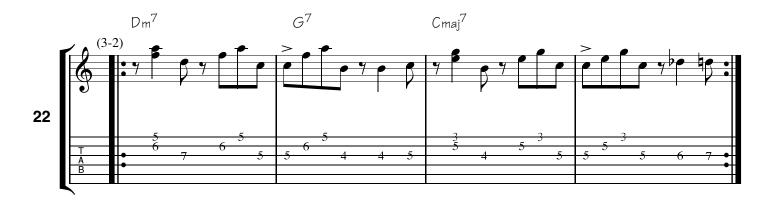


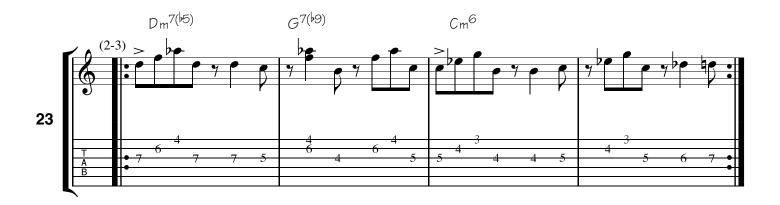


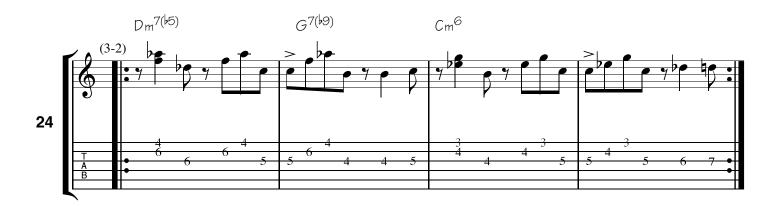






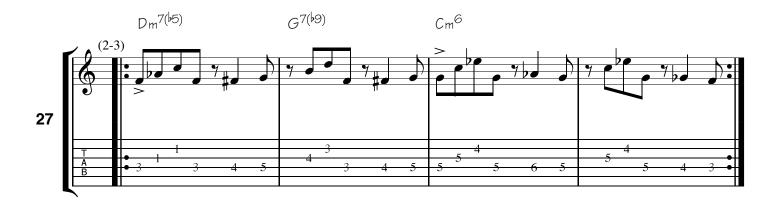


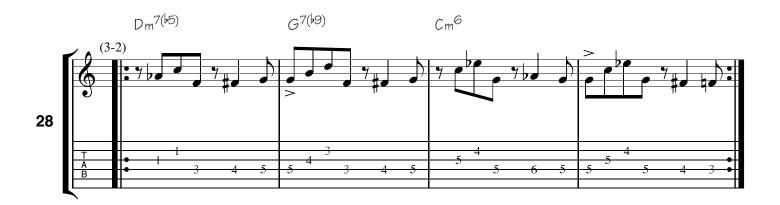


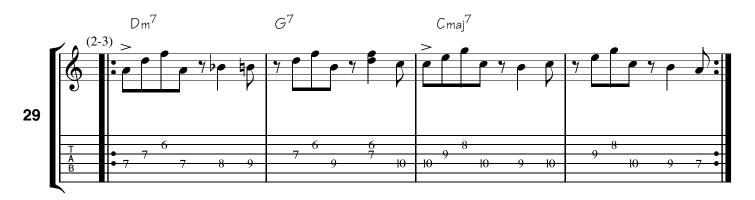


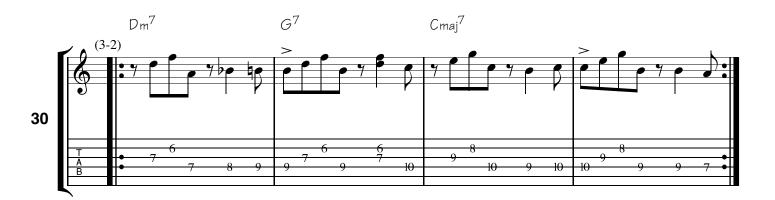


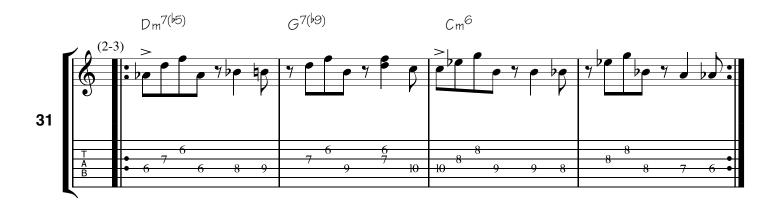


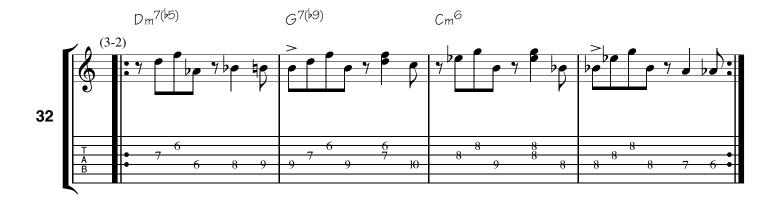






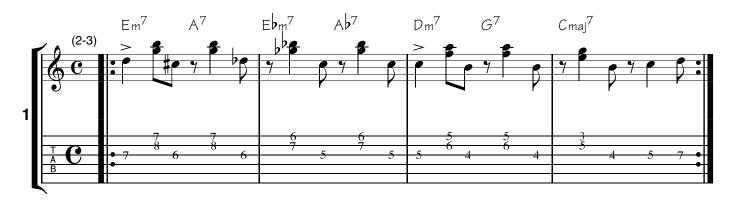


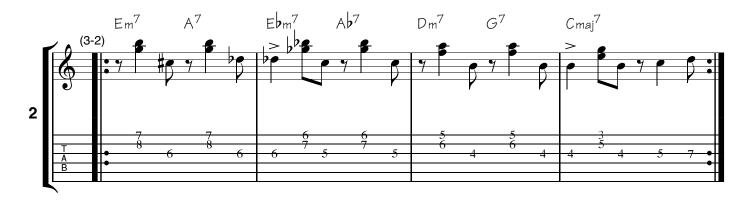


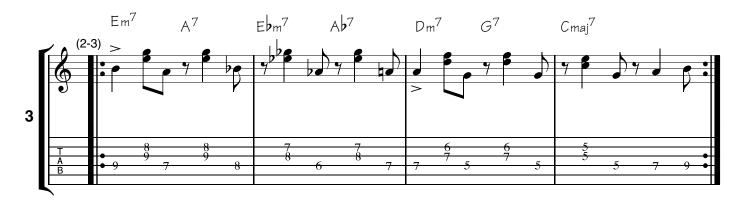


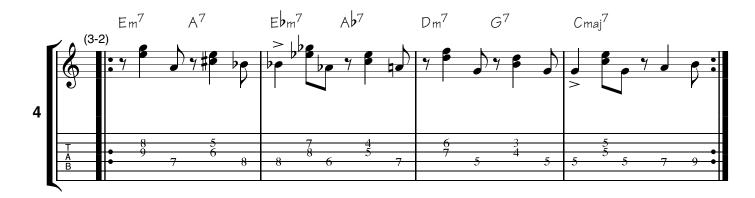
Montuno Patterns for Guitar

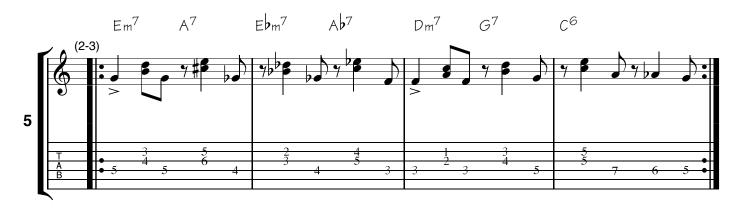
By: Carlos Campos

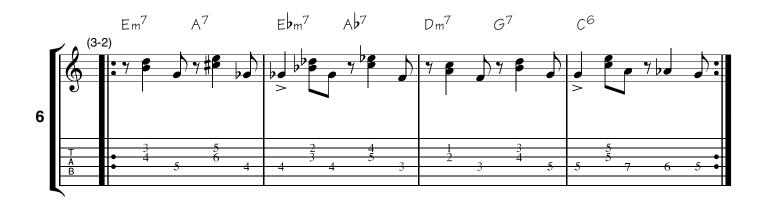


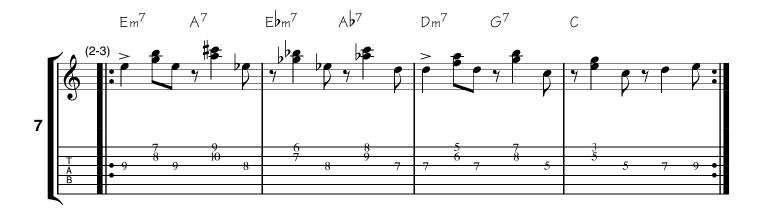


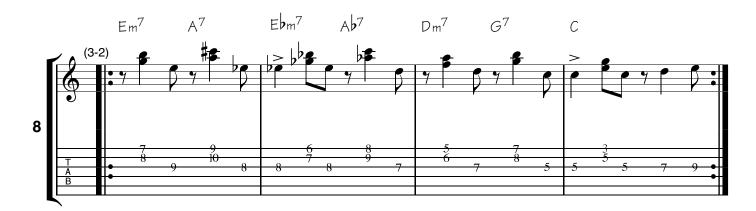


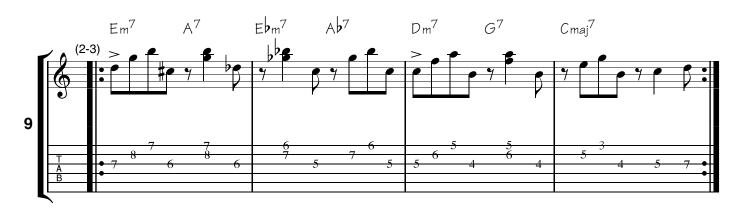


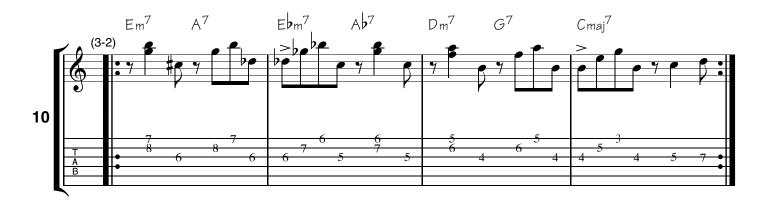


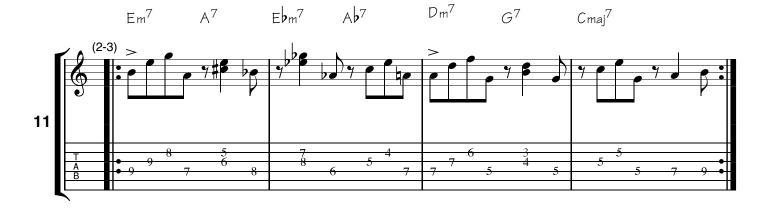


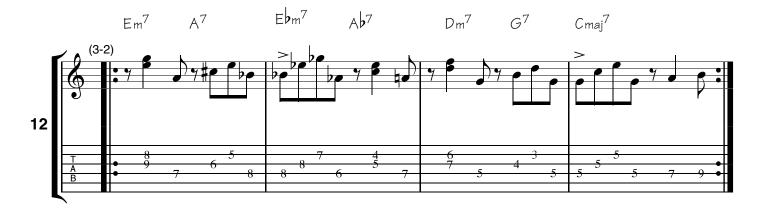


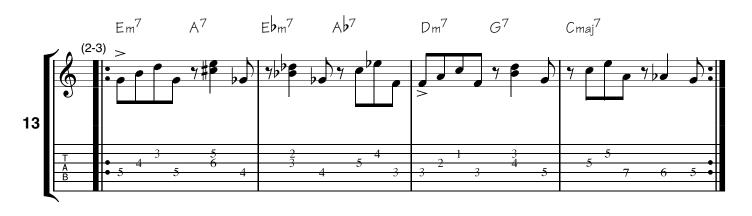


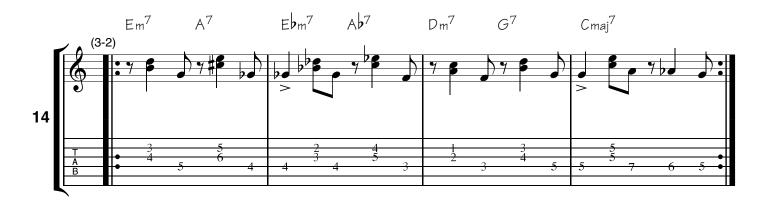


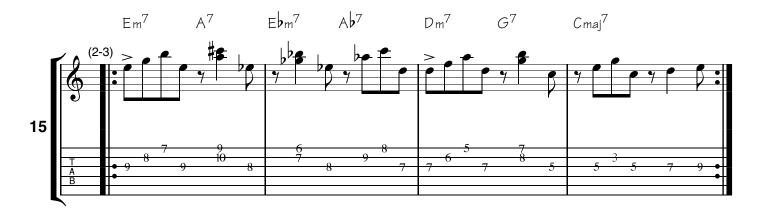


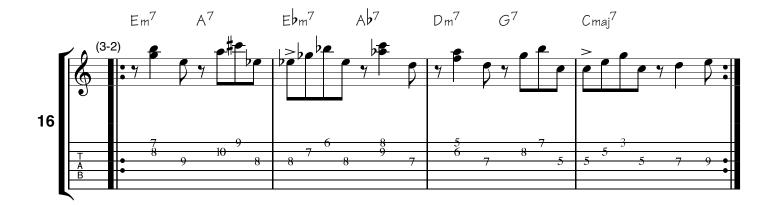


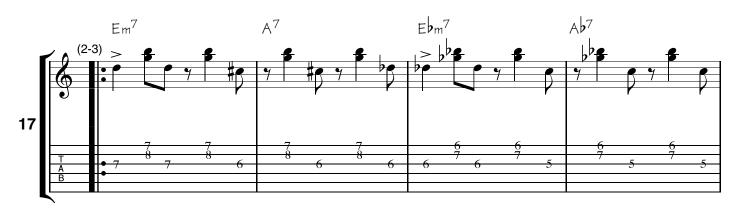


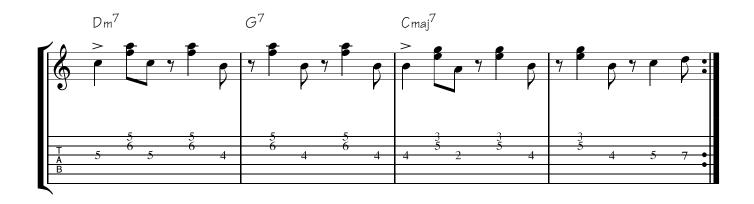


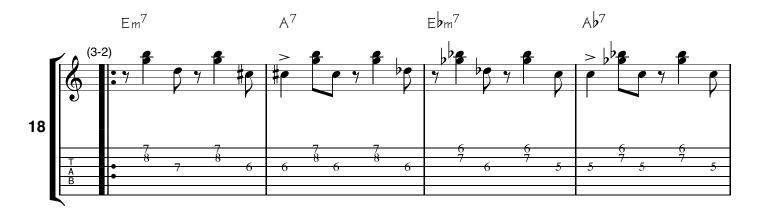


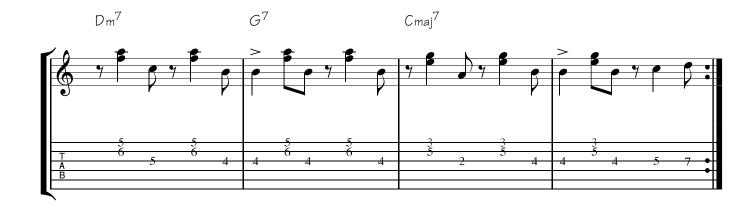


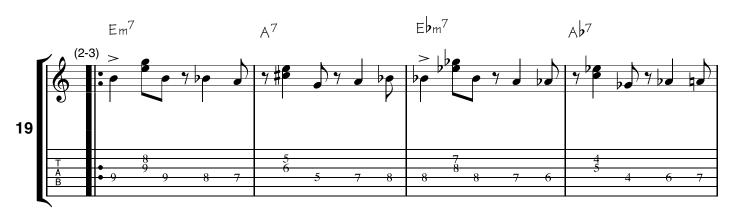


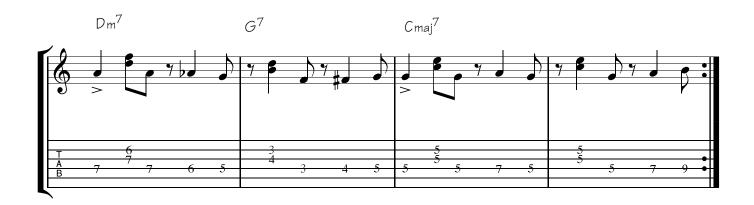


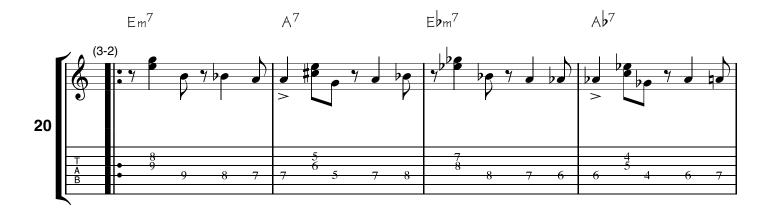


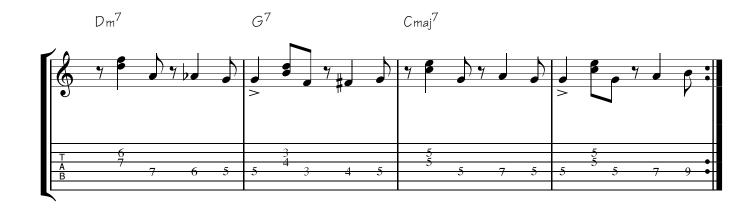




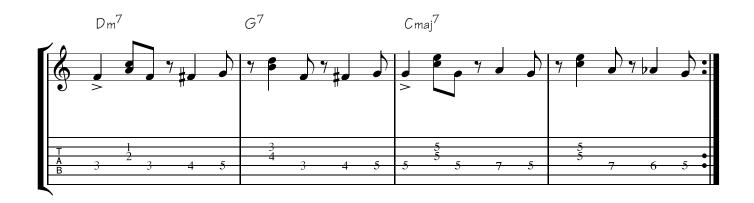


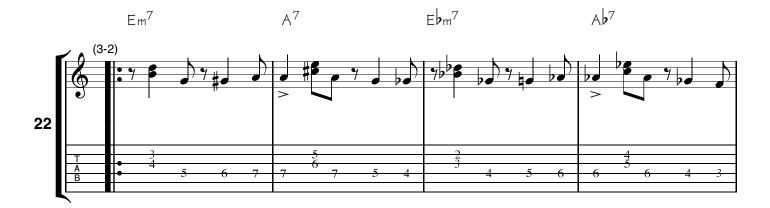


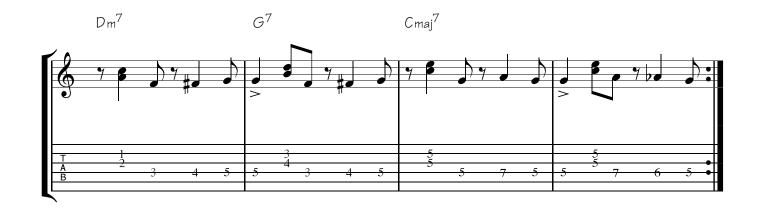


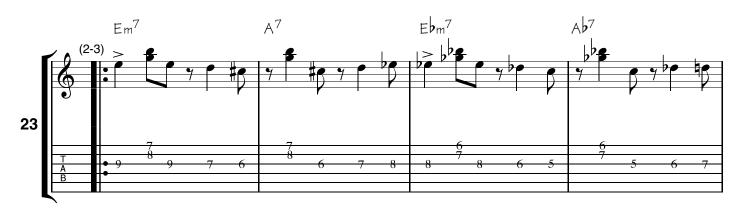


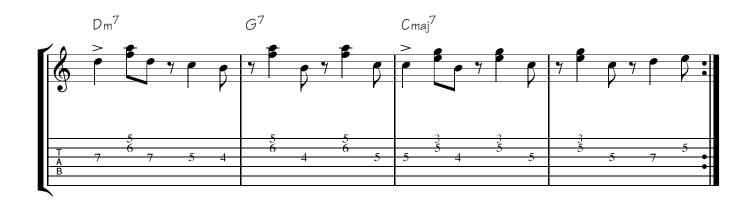


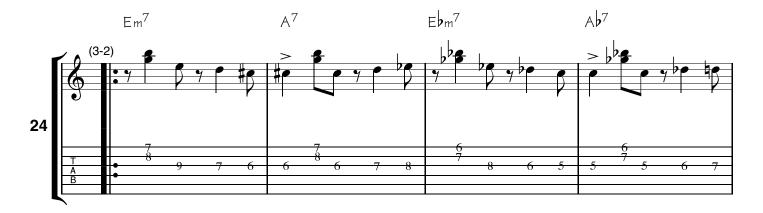


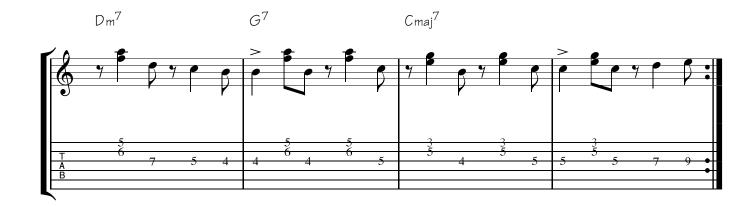


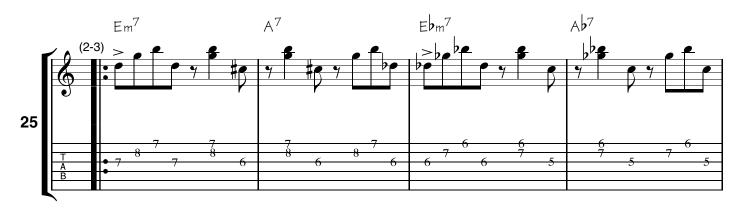


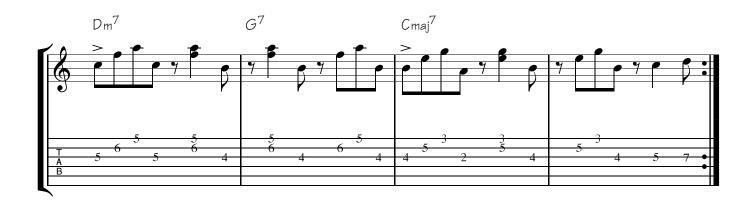


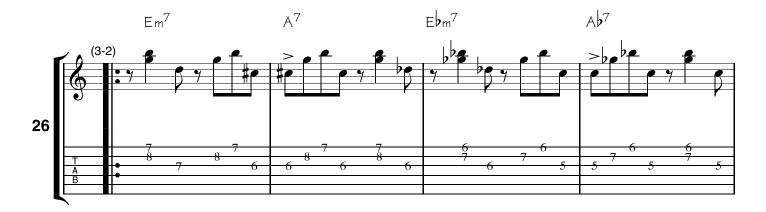


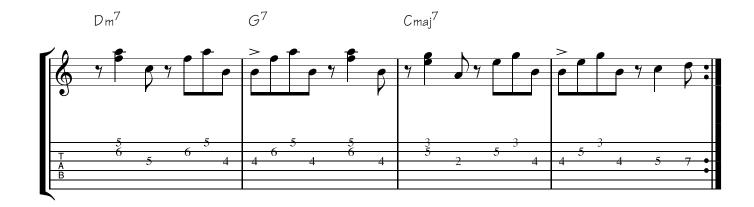


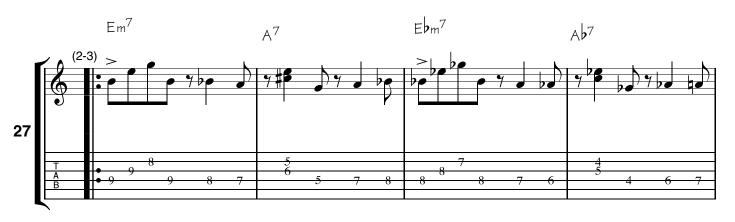


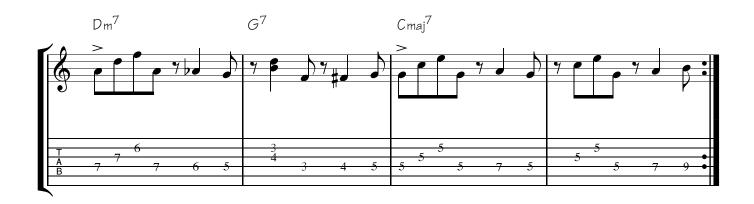


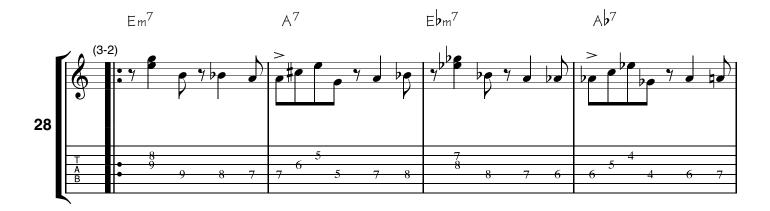


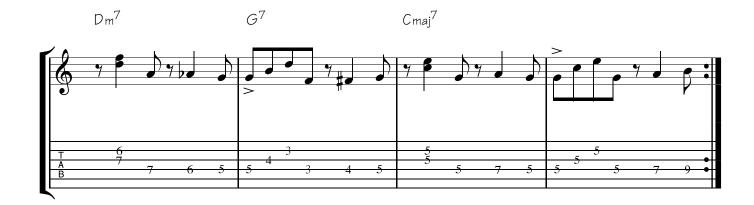


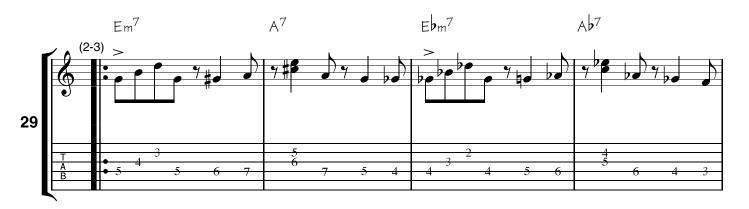


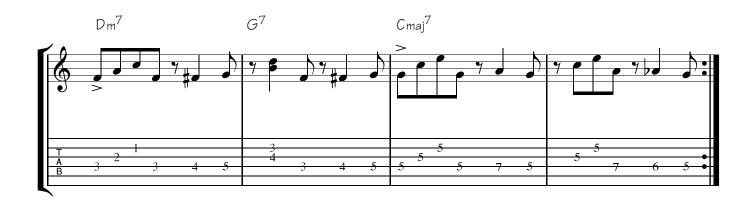




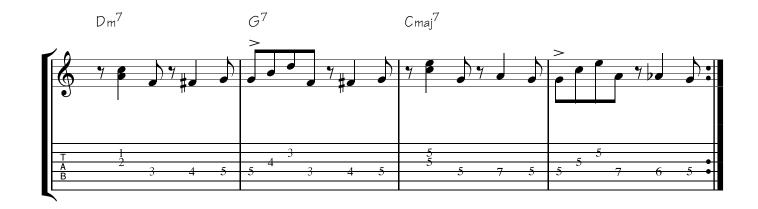


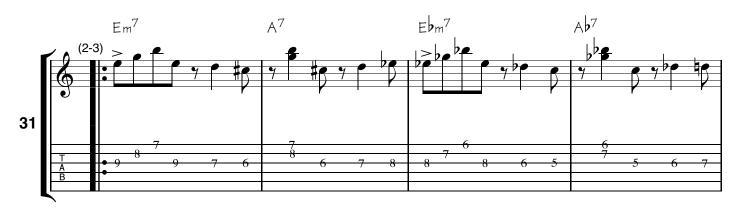


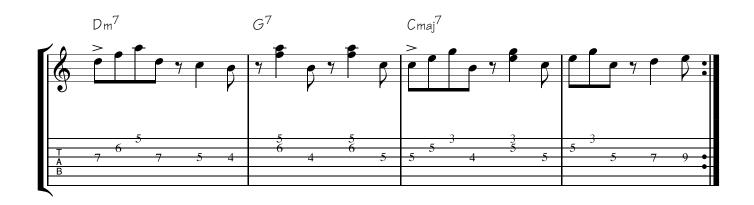


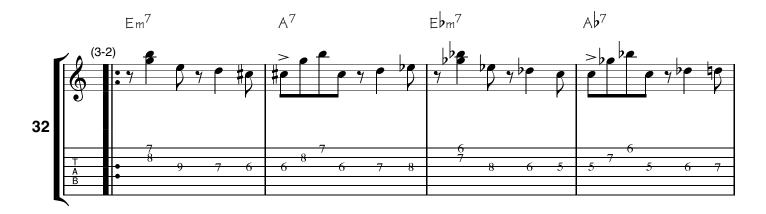


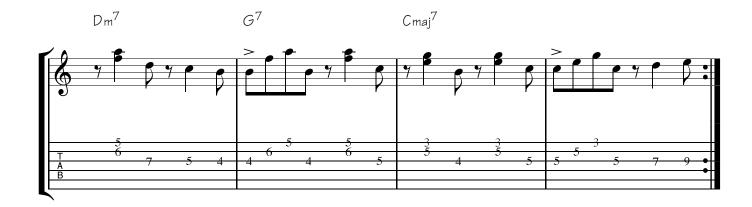








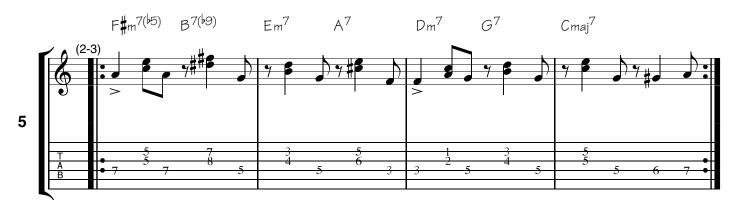


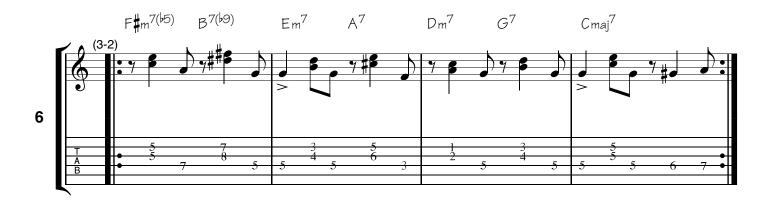


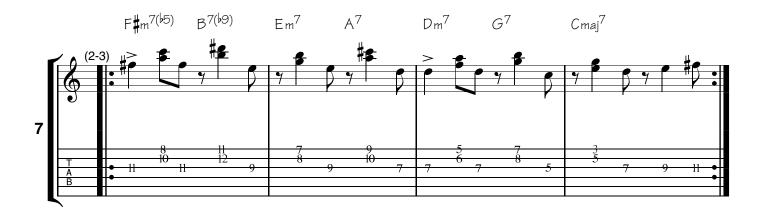
Montuno Patterns for Guitar

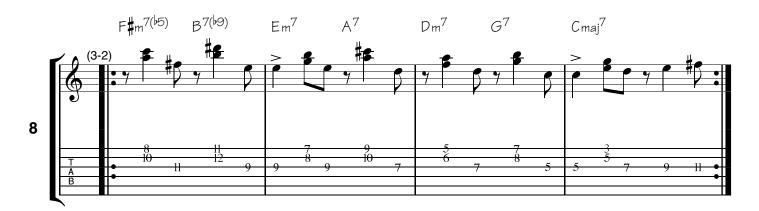
By: Carlos Campos

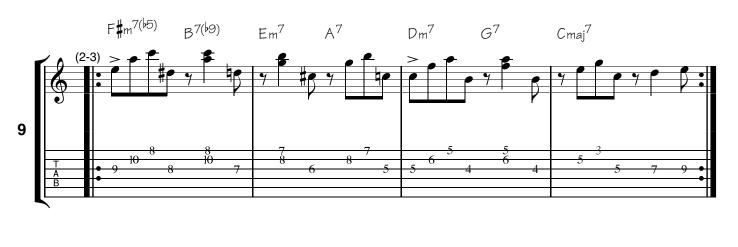


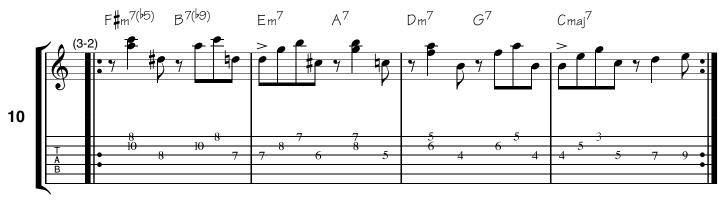


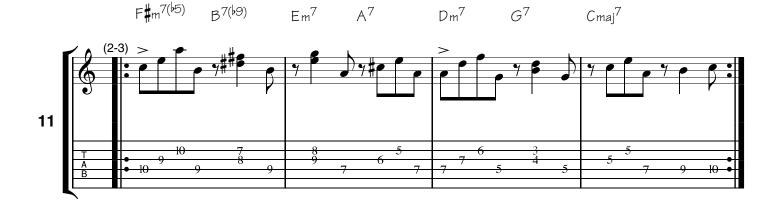


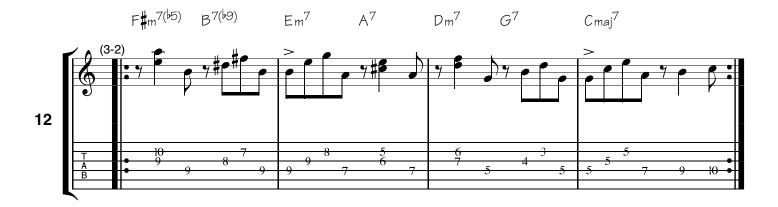


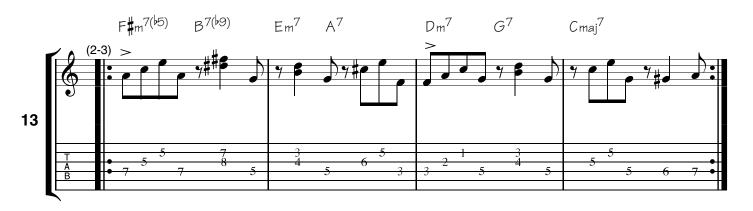


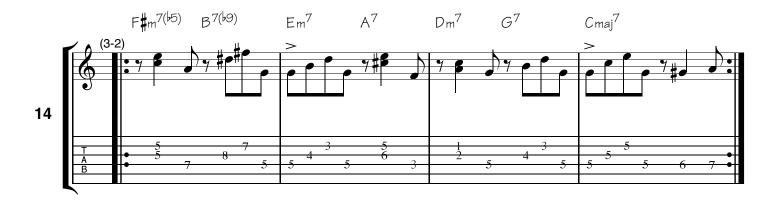


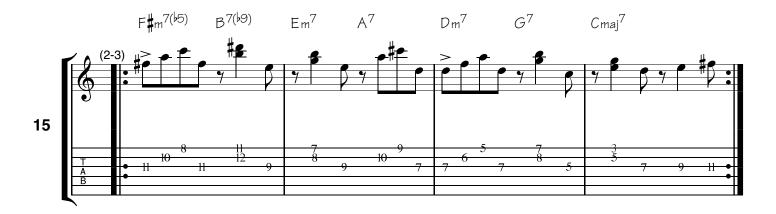


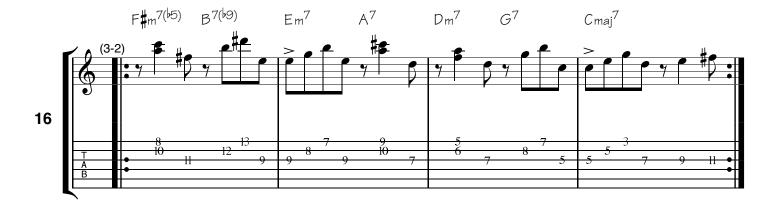


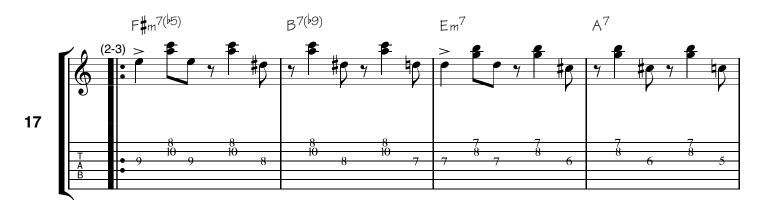


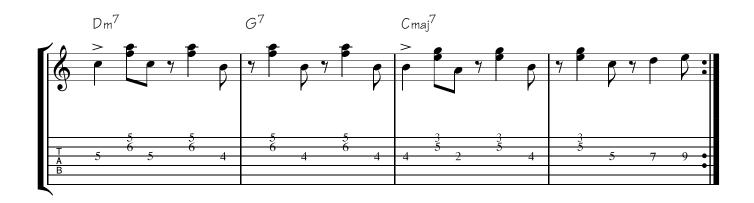


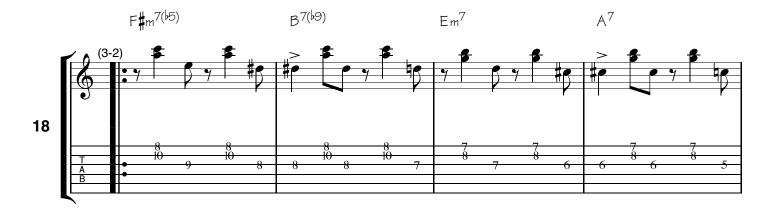


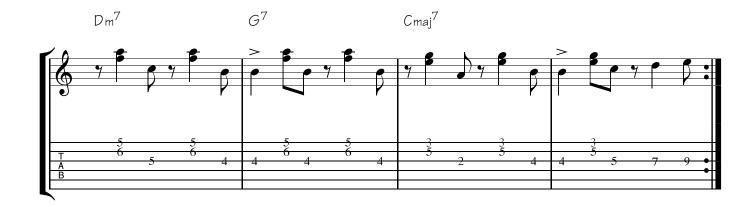


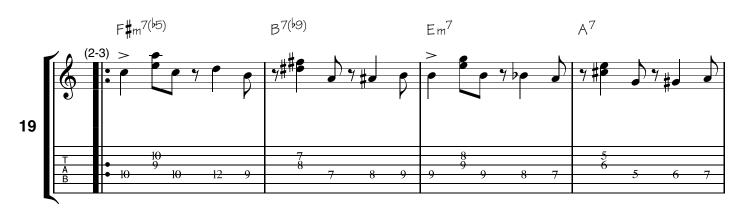


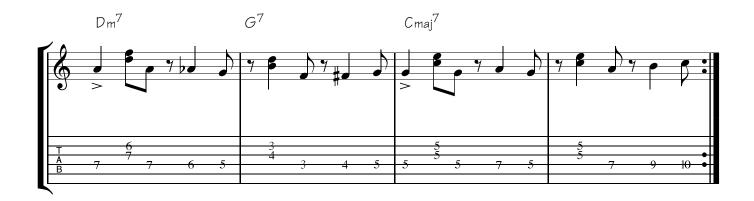


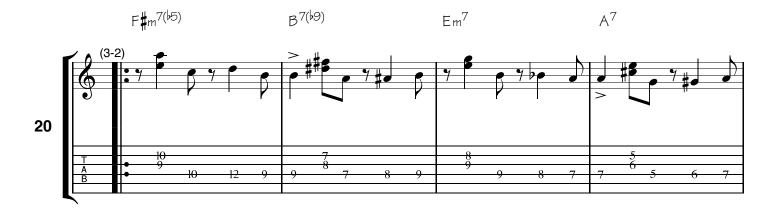


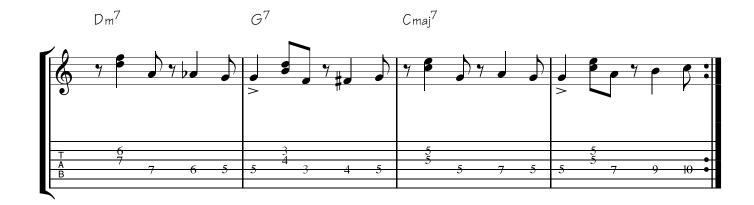




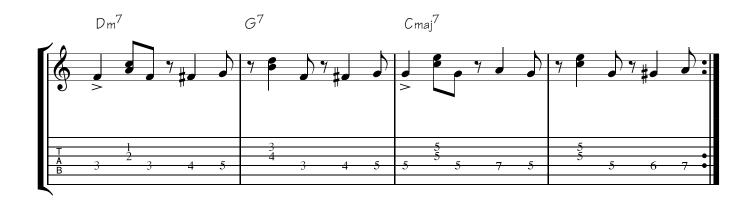




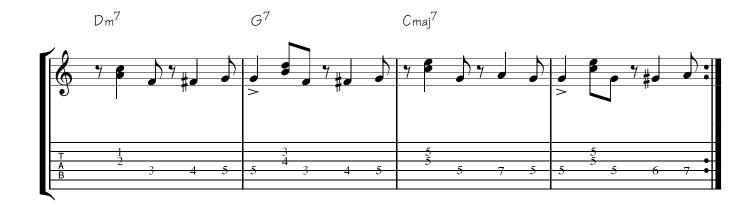


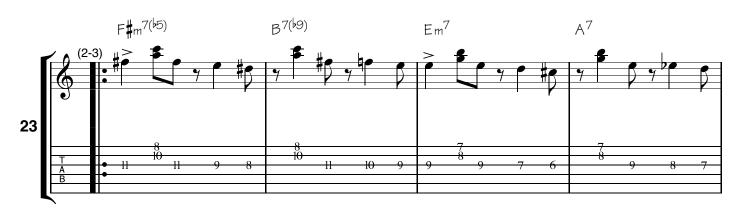


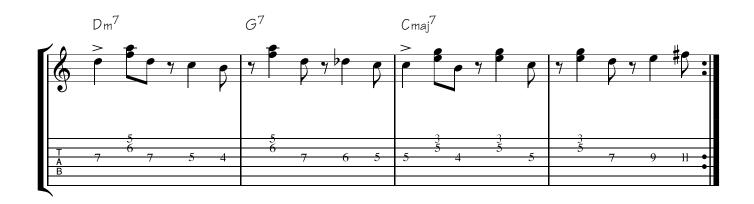


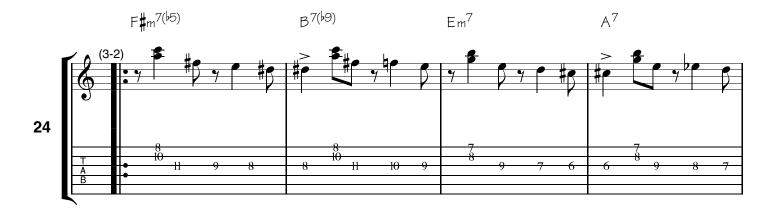


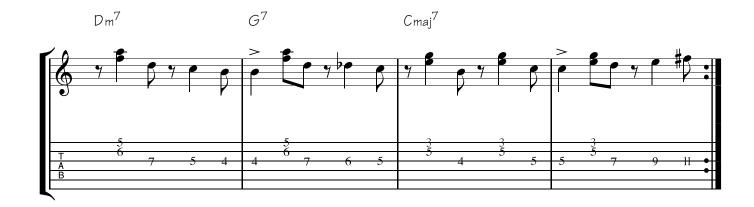


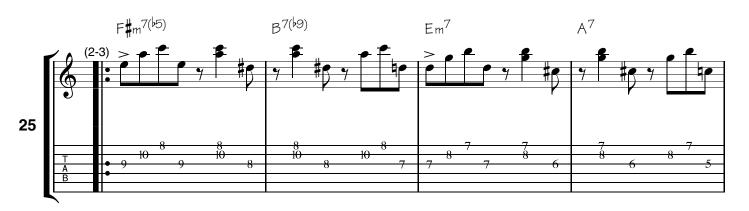


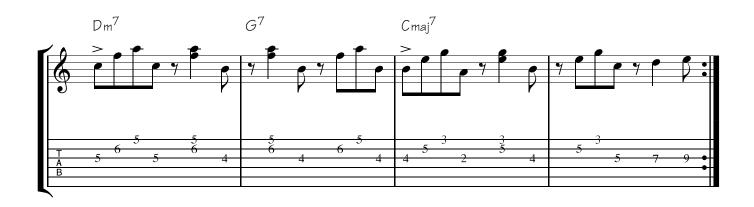


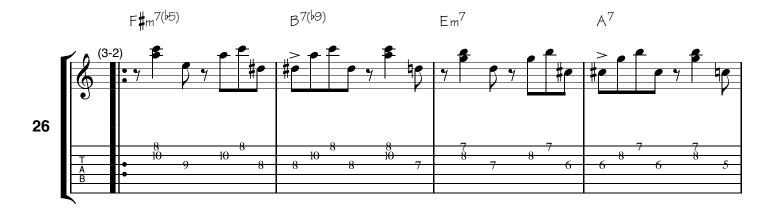


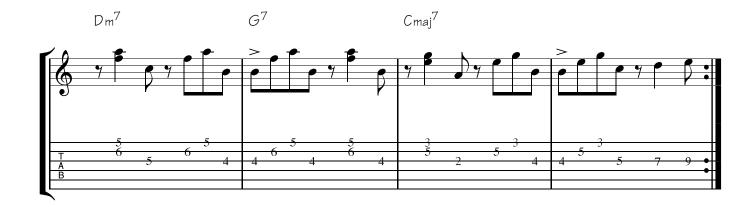


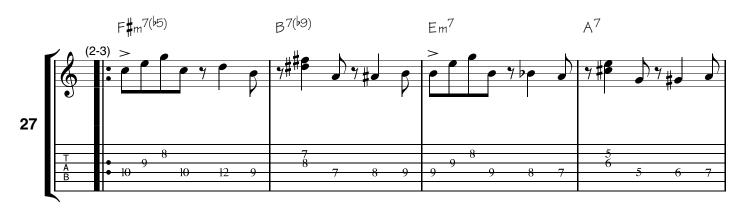


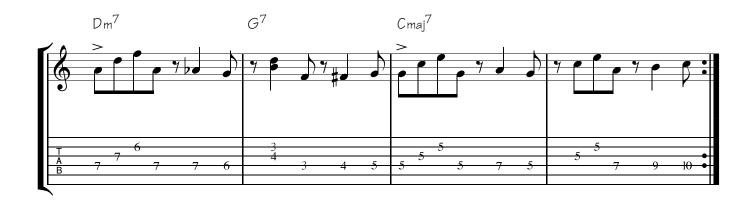




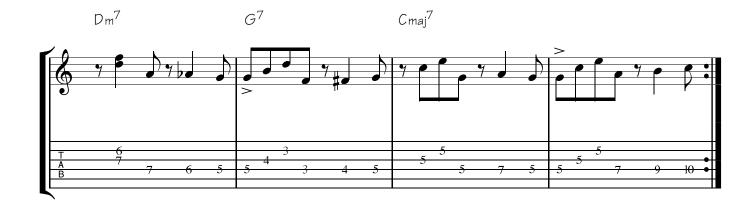


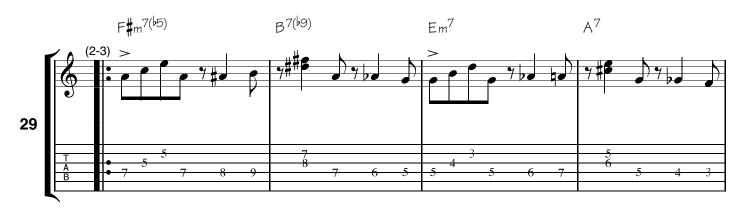


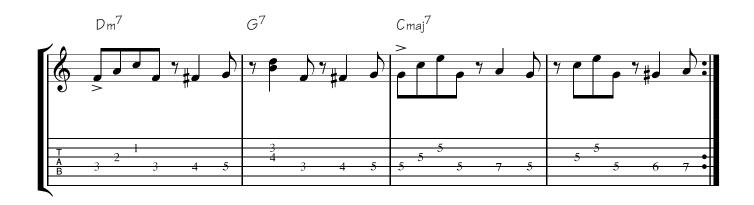


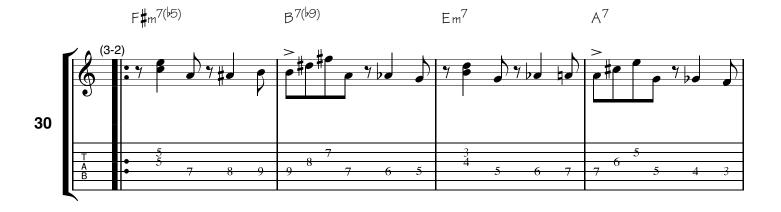


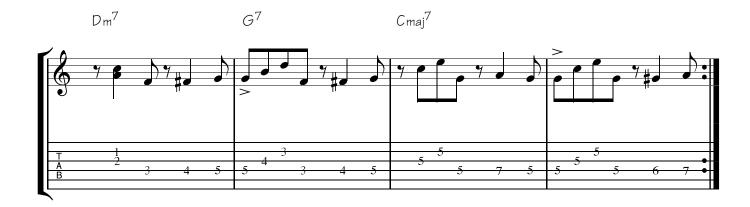


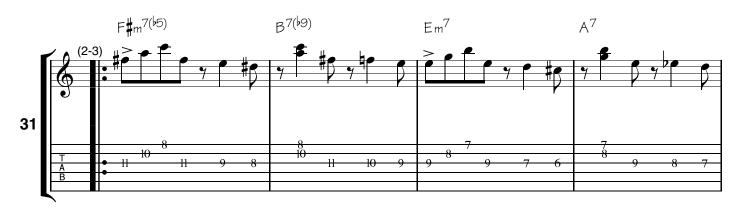


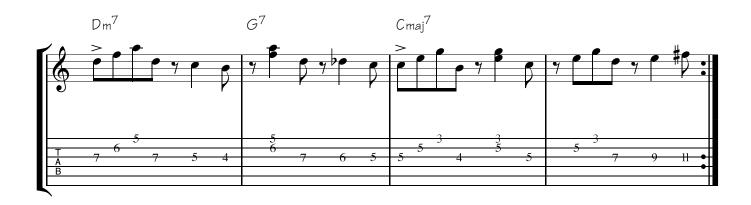


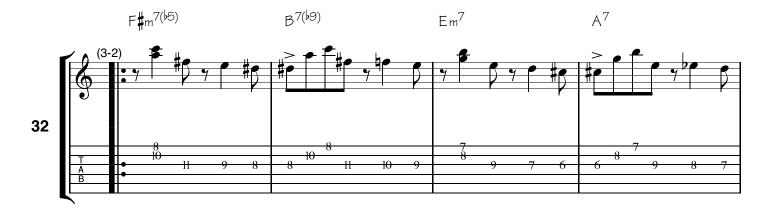


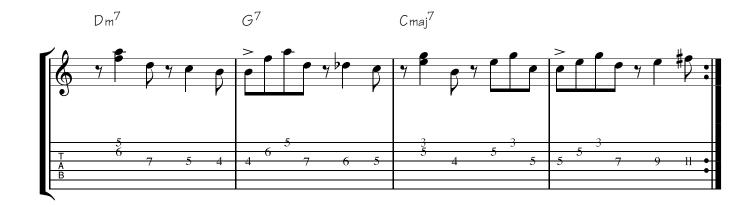








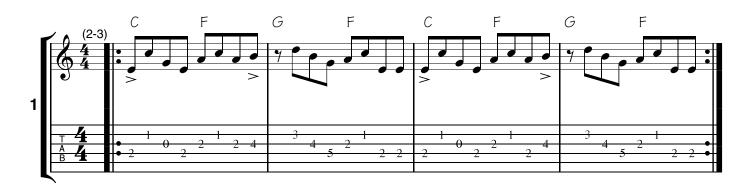


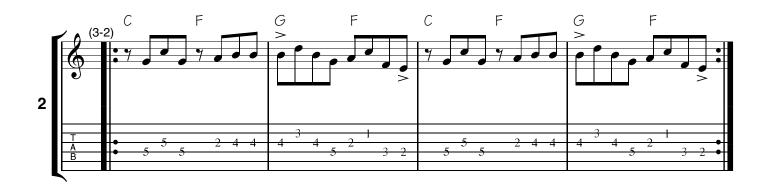


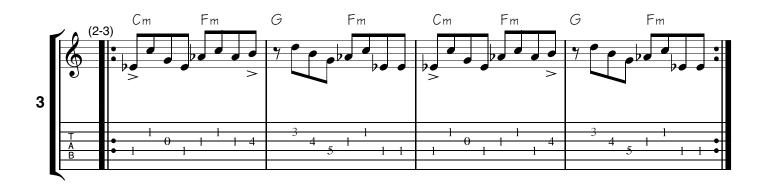
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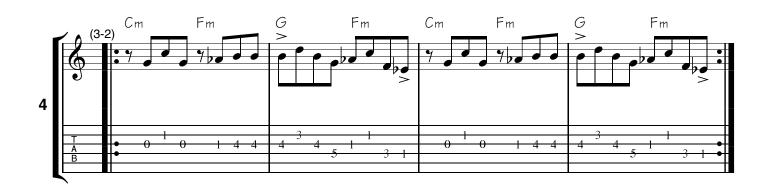
Montuno Patterns for Guitar

By: Carlos Campos

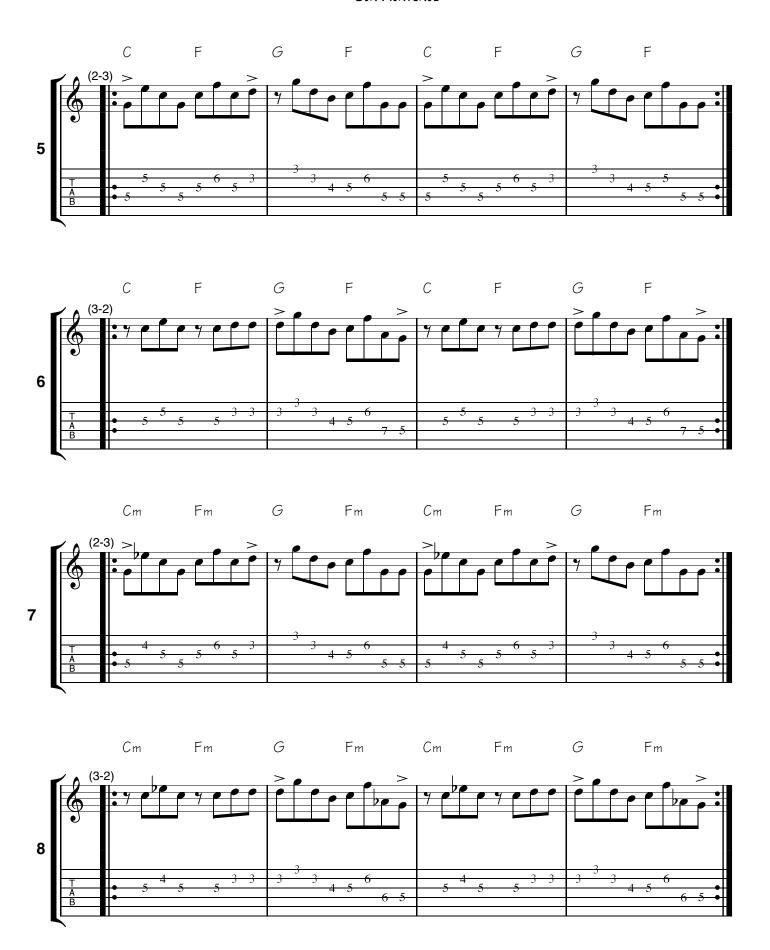


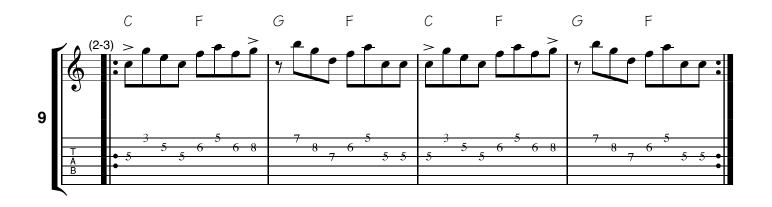


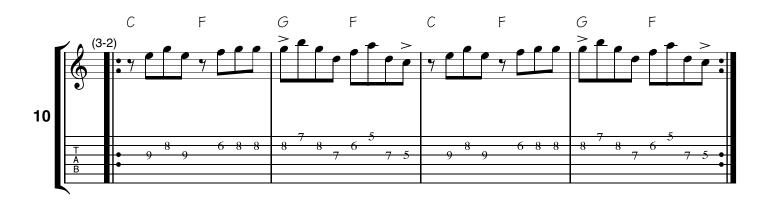


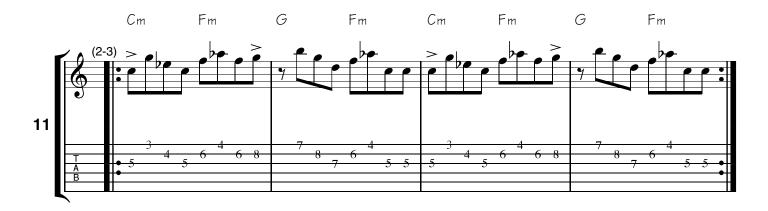


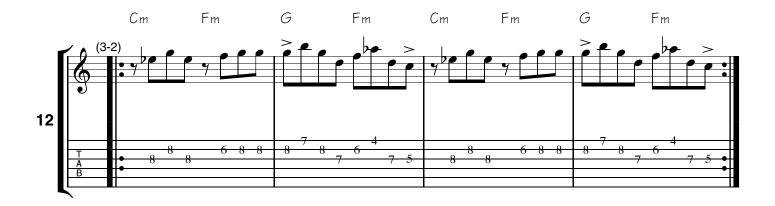
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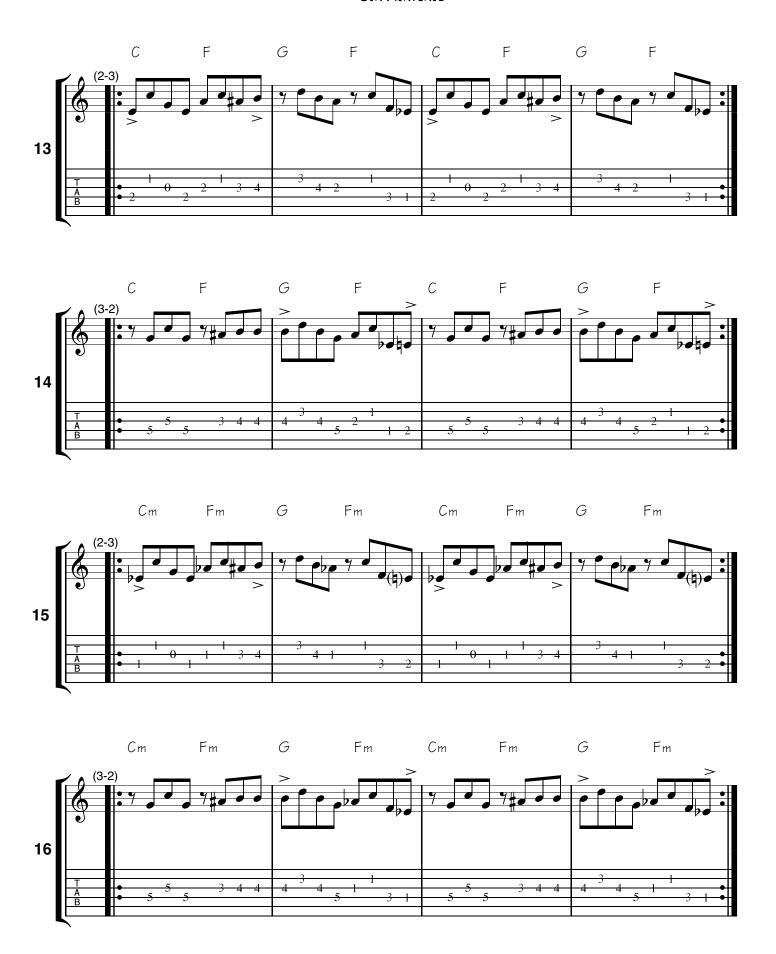


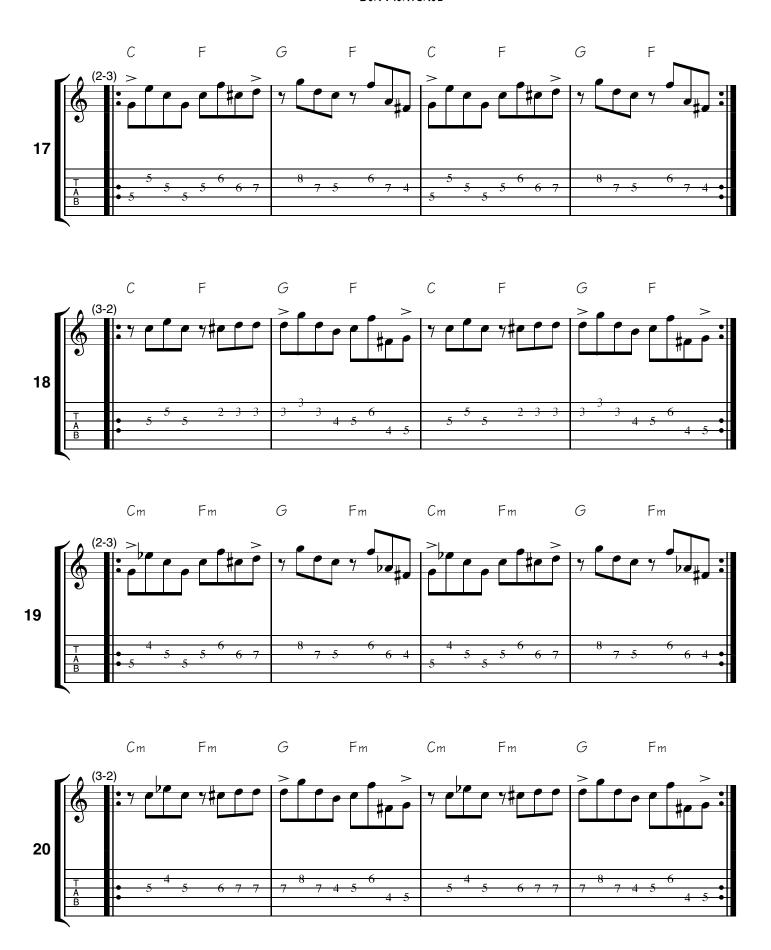


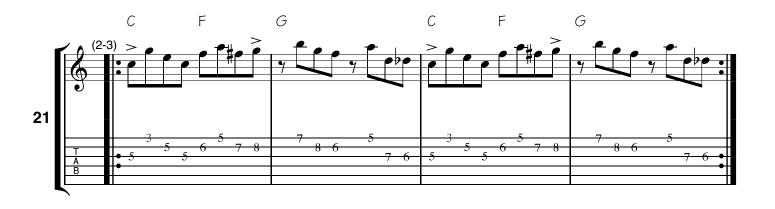


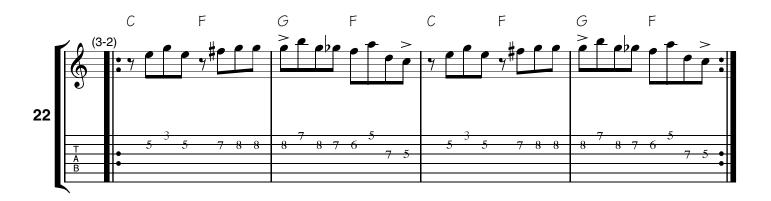


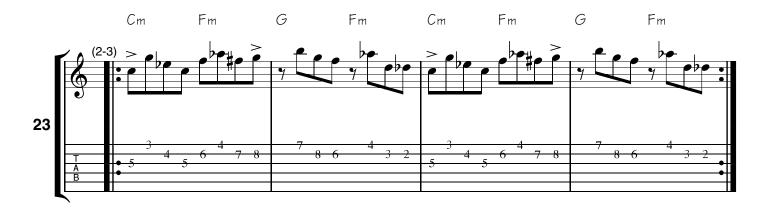


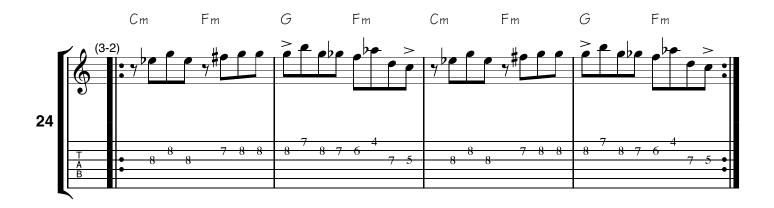


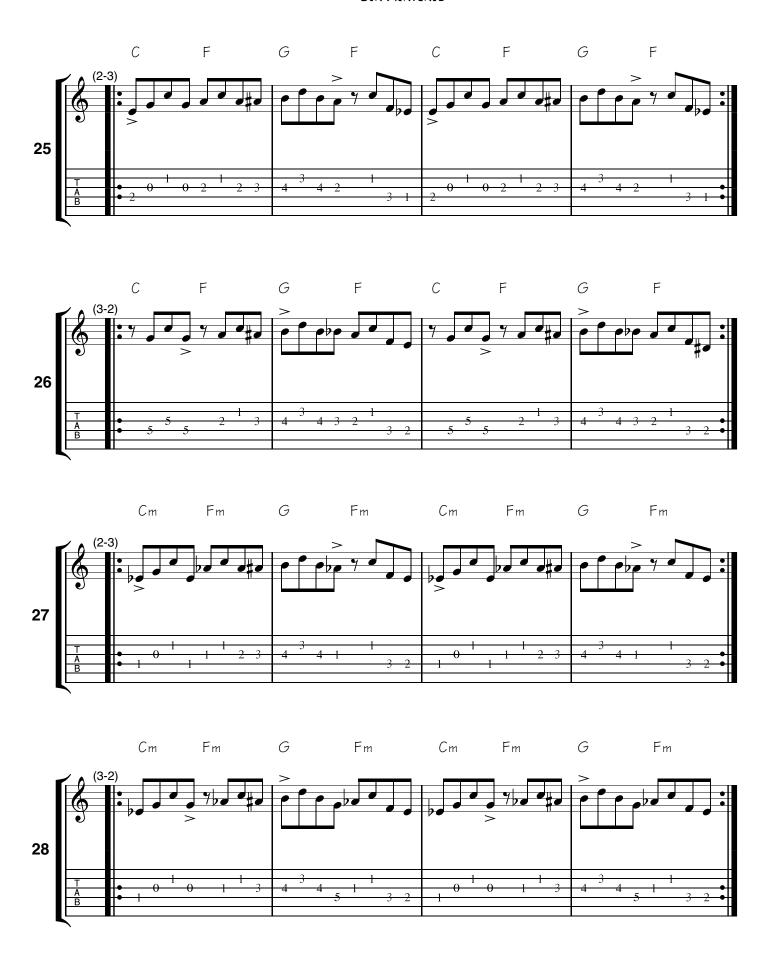


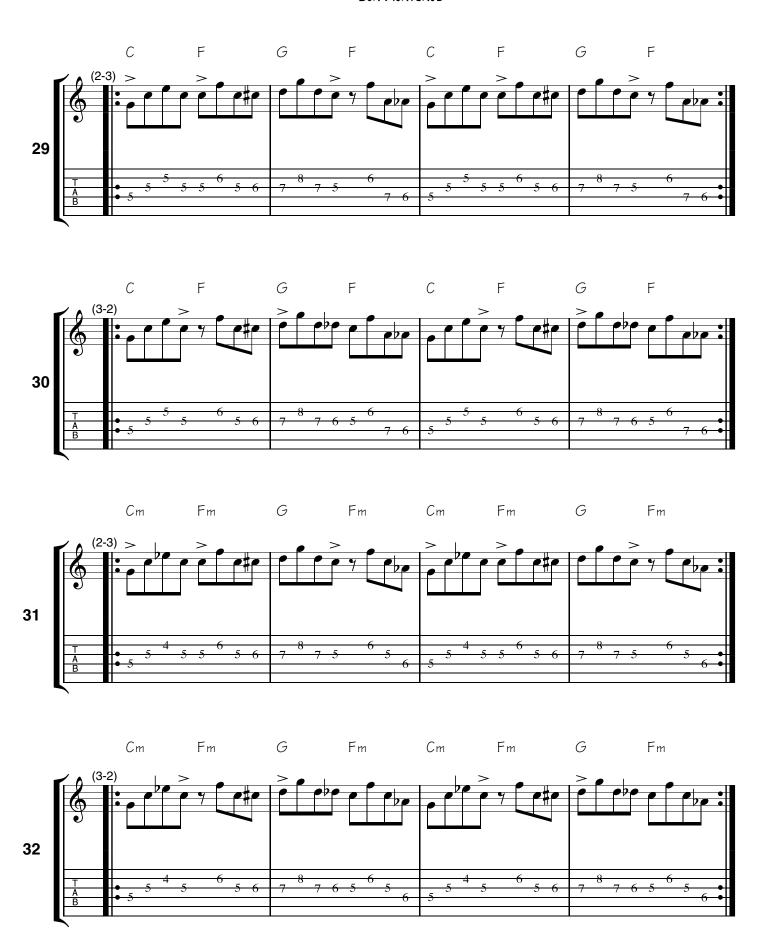


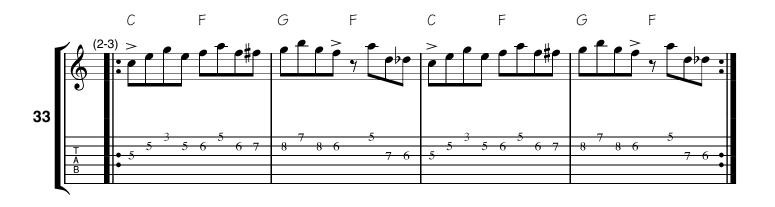


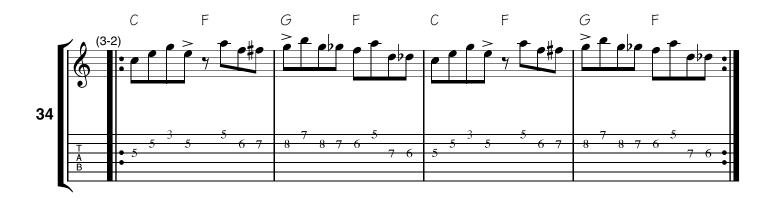


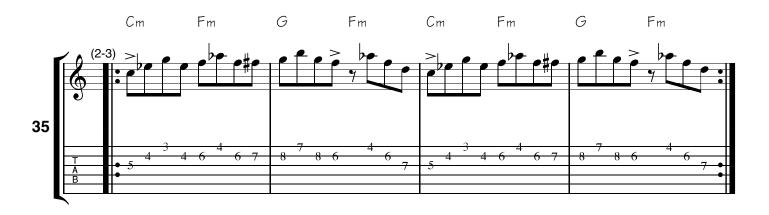


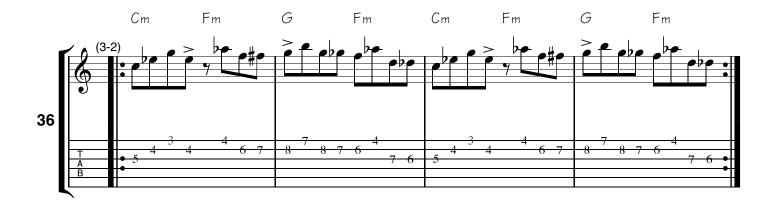












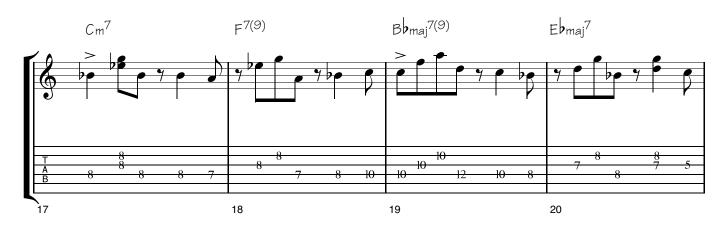
# STANDARD PROGRESSION IN 2-3 CLAVE

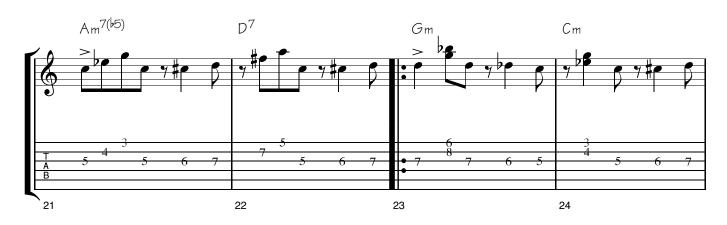
Montuno Patterns for Guitar

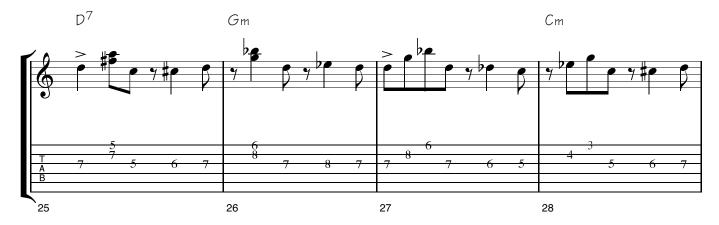
By: Carlos Campos

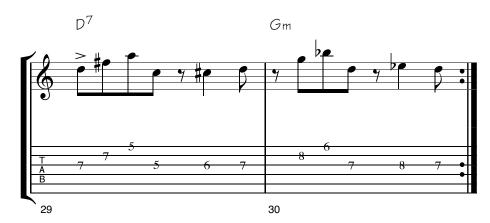


## STANDARD PROGRESSION IN 2-3 CLAVE









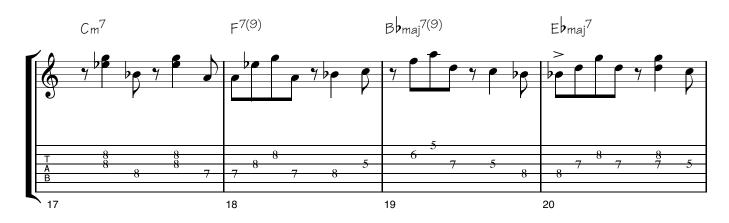
# STANDARD PROGRESSION IN 3-2 CLAVE

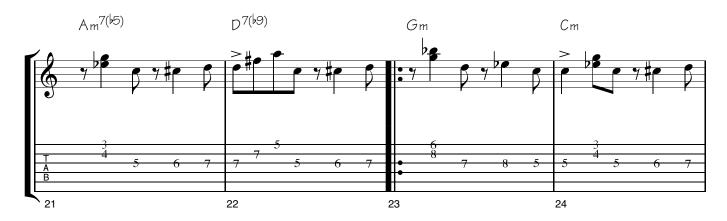
Montuno Patterns for Guitar

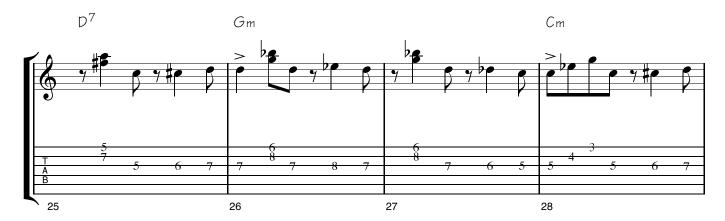
By: Carlos Campos

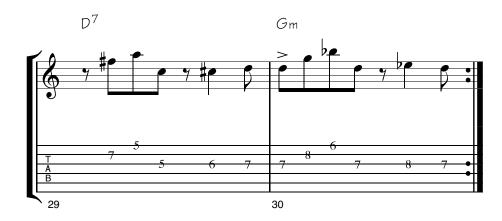


## STANDARD PROGRESSION IN 3-2 CLAVE









# SELECTED DISCOGRAPHY:

#### AFRO CUBA

Acontecer PM Rec. CDPM-2027
Afro Cuba Areito LD 3953
Eclipse de Sol Jazz House JHR004
Grupo Afro Cuba 95 Melopea CDMSE 5060

DAVID AMRAM

Latin Jazz Celebration Elektra 60195

RAY BARRETTO

IndestructibleFania LPS 00456Ritmo de la VidaFania JM 605The Other RoadFania SLP 00448Giant ForceFania JM 579RicanstructionFania

Orquesta Batachanga

Mañana Para Los Niños Bembe Rec. 9 42513-2

BATACUMBELE

Afro Caribbean Jazz

Con Un Poco de Songo

En Aquellos Tiempos

Tierrazo 10610

Tierrazo TLP 011

Live at the University of Puerto Rico

Montuno MCD 526-527

RUBEN BLADES

Antecedente Elektra 60795-1
Bohemio y Poeta Fania JM 00541
Buscando América Elektra 60352-1
Caminando Sony CD 80593
Escenas Elektra 960432-1

CACHAO

Master Sessions Volume 1 EK 64320

RUBEN BLADES AND WILLIE COLON

Siembra Fania JM00-537 Metiendo Mano Fania JM00500

ANGEL CANALES

El Sentimiento del Latino en Nueva York Selanac LP 8888

<sup>\*</sup> Note: The Discography section was written in 1999. I decided to leave this section "as is" in the new Digital Edition.

#### WILLIE COLON

Asalto Navideño Fania TL-1734
El Juicio Fania TL-3514
El Malo Fania TL-3524
La Gran Fuga Fania TL-5314
The Big Break Fania TL-5790
The Good, The Bad, The Ugly Fania TL-9230

#### WILLIE COLON AND CELIA CRUZ

Celia and Willie Fania 0236
The Winners Fania 0240

#### CELIA CEUZ

Canta Celia Cruz
Palladium 10286
Cuba's Queen of Rhythm
Palladium 10288
The "Brillante" Best
Vaya JMVS-77
Eternos
Vaya JMS-80
Tremendo Caché
Vaya XVS-37
La Ceiba
Fania 0224
Cuba y Puerto Rico Son
Fania 0230

#### PAQUITO D'RIVERA

Blowin' Columbia FC 37374
Celebration Columbia FC 44077
Explosion Columbia FC 40156
Mariel Columbia FC 38177
Why Not! Columbia FC 39584
40 Years of Cuban jam Session Messidor 15826-2

## PAQUITO D'RIVERA & ARTURO SANDOVAL

Reunion Messidor 10202

#### JORGE DALTO

Urban Oasis Concord Picante 9662

#### ISSAC DELGADO

Con Ganas Qbadisc QB9012

## ISSAC DELGADO É ADALBERTO ALVAREZ

El Chevere de la Salsa/El Caballero del Son Milan Latino 35749-2

## DESCARGA BORICUA

¡Esta Si Va! Tierrazo 018525

#### FANIA ALL STARS

Lo Que Pide La Gente Fania 5898
The Perfect Blend Fania CBS 10453
California Jam Fania JM 583

JERRY GONZALES

Yo Ya Me Curé \* American Clave AMCL 1001

The River is Deep Enja 4040

EL GRAN COMBO

25th Anniversary Combo 1114
Mejor Que Nunca Combo 6710
Happy Days Combo 4678

JUAN LUIS GUERRA Y 440

Fogaraté Karen CDK-165
Areito Karen CDK 146
Bachata Rosa Karen 136
Ojalá que llueva Café Karen 126
El Original 440 Wea Latina

OPQUESTA HAPLOW

Hommy, A Latin Opera Fania 444806

IRAKERE

Bailando AsiAreito LD-4186IrakereColumbia 35655Misa NegraMessidor 15972Live at Ronnie Scott'sWorld Pacific

ARSENIO RODRIGUEZ

Arsenio Dice... Tico 1175 Arsenio Rodriguez Artex 066 Arsenio Rodriguez Y Su Conjunto, Vol. I & II Ansonia 1337 Clasicas De Un Sonero Seeco 9352 Como Se Goza En El Barrio Tumbao 22 Dundunbanza Tumbao 043 Legendary Sessions 1947-53 Tumbao 17 Montuneando Tumbao 31 Oye Como Dice Cubanacan 1703 Quindembo: La Magia De Arsenio Rodriguez Sony Tropical 81534

Sabroso Y Caliente Antilla 586

CHARLIE RODRIGUEZ

Charlie Rodriguez Y Ray Reyes SAR/Guajiro 4010 Charlie Rodriguez Y Su Conjunto SAR/Guajiro 4003

LALO RODRIGUEZ

Simplemente .... Tierrazo TLP 004
Nuevamente Global GLP 916
Lalo Rodgriguez y la Salsa Mayor Velvet LPV 1939

Sexacional TH 2661

LALO RODRIGUEZ WITH MACHITO

Fireworks Coco CLP 131X

LATIN PERCUSSION ENSEMBLE

Live at Montreux '80 LP Ventures 474

Just Like Magic LP Ventures 470

HECTOR LAVOE

La Voz Fania 5508
El Cantante Charly 3368

CONSUNTO LIBRE

Con Salsa, Con Ritmo, Vol. 1 Salsoul 4109 Tiene Calidad, Vol. 2 Salsoul 4114

New Generation NG 720

PAPO LUCCA

Latin-Jazz Fania JM-669

LOS MUÑEQUITOS DE MATANZAS

Rumba Caliente 88/77 Qbadisc QB-9005

NG-LA BANDA

En La Calle Qbadisc QB-9002

DAVID PABON

Es de Verdad TH 2620

EDDIE PALMIERI

Eddie Palmieri Barbaro Champagne Tico Echando Pa'lante Tico Azucar Pa' Ti Tico Justicia Tico La Verdad Fania Mambo con Conga es Mozambique Tico 1126 Live at University of PR Coco 107 Lucumi Macumba Voodoo Epic 35523 The Sun of Latin Music Coco **Timeless** Coco 163 Vámonos P'al Monte Tico 1225 Sueño Intuition 3011

EDDIE PALMIERI AND CAL T'JADER

Bamboleante Tico 1150
El Sonido Nuevo: The New Soul Sound Verve V-8651

PERUCHIN

Cuban Rhythms by Peruchin and Charlie Palmieri Caney CCD 504 ¡La Descarga! Egrem 65/611 CD

LUIS PERICO DETIZ

Sabroso Perico PR 320

Super Salsa

New Generacion NG 710

One of a Kind

New Generation NG 715

SONORA PONCEÑA (W/ PAPO LUCCA)

Night Rider Fania 7176 Lo mejor de ... Fania 5834 Back To Work Inca 108 Determination Fania 3134 El Gigante del Sur Fania 3470 Explorando Fania 4180 Sonora Ponceña Fania 8840 La Orquesta de mi Tierra Inca 1064 **Unchained Force** Fania 9642 Tiene Pimienta Fania 9300 Into the 90's Fania 4938

TITO PUENTE

El Rey
Goza mi Timbal
Concord Picante
Mambo Diablo
Concord Picante
Pa' Lante
Paunte Goes Jazz
RCA 10424
Para los Rumberos
Pania 7548
Puente Now!
GNP 10236

TITO PUENTE (CONT.)

Salsa Meets Jazz Picante
The Mambo King 100th LP Sony 9246

Un Poco Loco Concord Picante CLP-329

PUERTO RICO ALL STARS

Puerto Rico All Stars PRAS 1976001

HUMBERTO RAMIREZ

Jazz Project Tropi-Jazz 80774

ROBERTO ROENA

Roberto Roena y su Apollo Sound Fania 8176

WILLIE ROSARIO

Afincando Sonotone 1344
El Rey del Ritmo TH 3630
Lo Mejor de Willie Rosario Sonotone 5676
The Salsa Legend Sonotone 9266

GONZALO RUBALCABA

Live in Montreux

The Blessing

Blue Note

Blue Note

Blue Note

Blue Note

Mi Gran Passión

Blue Note

Messidor 15999

HILTON RUIZ

Steppin' Into Beauty Steeplechace SCS-1158

EMILIANO SALVADOR

2 Areito 3986 Emiliano Salvador y su Grupo Areito 4240 Música contemporánea cubana Areito

Nueva Visión Qbadisc QB9018

GILBERTO SANTA ROSA

De Cara Al Viento Sony-81462

RAY SEPULVEDA

De Todo Un Poco RMD 82064

40MO TO20

Celebremos Navidad Ashé 2003

Las Manos De Oro Xenophile/Green Linnet 4037

Musica Para El Mundo Entero

"El Unico": Penitencia

Romántico

Barbaro 210

WS Latino 9308

Barbaro 203

EL TEABUCO

El Trabuco Venezolano YVLP 005

(listen to "El Cumaco de San Juan").

JESUS "CHUCHO" VALDES

Lucumi Piano Solo Messidor 15975 Straight Ahead Jazz House

LOS VAN VAN

Al Son del Caribe Areito LD-4431
Azucar Fonomusic CD-1192

Songo Mango 9908 Sandungera Messidor 10214

VOCAL SAMPLING

Una Forma Mas Sire 61792-2

2APEROKO

Cosa de Locas Montuno 519

\* COMPILATIONS

El Jazz Cubano World Pacific CDP 0777
United Rhythms of Messidor Messidor CD15832-2
United Artists of Messidor Messidor Messidor CD15823-2

## MP3 Track List:

- 1) Modes Ex. 3
- 2) Modes Ex. 4
- 3) Perc. & Bass 2/3 Clave
- 4) Perc. & Bass 3/2 Clave

(Tracks 3 & 4 are to be used only with Modes examples)

- 5) Dominant 7th Ex. 1
- 6) Dominant 7th Ex. 2
- 7) Dominant 7th Ex. 5
- 8) Dominant 7th Ex. 6
- 9) Perc. & Bass 2/3 Clave
- 10) Perc. & Bass 3/2 Clave

(Tracks 9 & 10 are to be used only with Dominant 7th examples)

- 11) Prog.: I-IV/V-IV Ex. 1
- 12) Prog.: I-IV/V-IV Ex. 2
- 13) Prog.: I-IV/V-IV Ex. 3
- 14) Prog.: I-IV/V-IV Ex. 4
- 15) Prog.: I-IV/V-IV Ex. 9
- 16) Prog.: I-IV/V-IV Ex. 10
- 17) Prog.: I-IV/V-IV Ex. 11
- 18) Prog.: I-IV/V-IV Ex. 12
- 19) Perc. & Bass 2/3 Clave
- 20) Perc. & Bass 3/2 Clave

(Tracks 19 & 20 are to be used only with I-IV/V-IV examples)

- 21) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 1
- 22) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 2
- 23) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 3
- 24) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 4
- 25) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 9
- 26) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 10
- 27) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 11
- 28) Prog.: I-IV/V-IV/V-IV/I-IV Ex. 12
- 29) Perc. & Bass 2/3 Clave
- 30) Perc. & Bass 3/2 Clave

(Tracks 29 & 30 are to be used only with I-IV/V-IV/I-IV examples)

- 31) Prog.: I-IV-V7-I Ex. 1
- 32) Prog.: I-IV-V7-I Ex. 2
- 33) Prog.: I-IV-V7-I Ex. 3
- 34) Prog.: I-IV-V7-I Ex. 4
- 35) Prog.: I-IV-V7-I Ex. 5
- 36) Prog.: I-IV-V7-I Ex. 6
- 37) Prog.: I-IV-V7-I Ex. 7
- 38) Prog.: I-IV-V7-I Ex. 8 39) Perc. & Bass 2/3 Clave
- 40) Perc. & Bass 3/2 Clave

(Tracks 39 & 40 are to be used only with I-IV-V7-I examples)

- 41) Prog.: I-II-V7-I Ex. 21
- 42) Prog.: I-II-V7-I Ex. 22
- 43) Prog.: I-II-V7-I Ex. 23
- 44) Prog.: I-II-V7-I Ex. 24
- 45) Perc. & Bass 2/3 Clave
- 46) Perc. & Bass 3/2 Clave

(Tracks 45 & 46 are to be used only with I-II-V7-I examples)

- 47) Prog.: II-V7-I Ex. 1
- 48) Prog.: II-V7-I Ex. 2
- 49) Prog.: II-V7-I Ex. 3
- 50) Prog.: II-V7-I Ex. 4
- 51) Prog.: II-V7-I Ex. 17
- 52) Prog.: II-V7-I Ex. 18
- 53) Prog.: II-V7-I Ex. 19
- 54) Prog.: II-V7-I Ex. 20
- 55) Perc. & Bass 2/3 Clave
- 56) Perc. & Bass 3/2 Clave

(Tracks 55 & 56 are to be used only with II-V7-I examples)

- 57) Half Step Desc. Ex. 1
- 58) Half Step Desc. Ex. 2
- 59) Half Step Desc. Ex. 3
- 60) Half Step Desc. Ex. 4
- 61) Perc. & Bass 2/3 Clave
- 62) Perc. & Bass 3/2 Clave

(Tracks 61 & 62 are to be used only with Half Step Desc. examples)

- 63) Whole Step Desc. Ex. 1
- 64) Whole Step Desc. Ex. 2
- 65) Whole Step Desc. Ex. 9
- 66) Whole Step Desc. Ex. 10
- 67) Perc. & Bass 2/3 Clave
- 68) Perc. & Bass 3/2 Clave

(Tracks 67 & 68 are to be used only with Whole Step Desc. examples)

- 69) Son Montunos Ex. 1
- 70) Son Montunos Ex. 2
- 71) Son Montunos Ex. 3
- 72) Son Montunos Ex. 4
- 73) Perc. & Bass 2/3 Clave
- 74) Perc. & Bass 3/2 Clave

(Tracks 73 & 74 are to be used only with Son Montunos examples)

- 75) Standard Prog. 2/3
- 76) Standard Prog. 3/2
- 77) Perc. & Bass 2/3 Clave
- 78) Perc. & Bass 3/2 Clave

(Tracks 77 & 78 are to be used only with Standard Prog. examples)

#### About the Author:

Carlos Campos has been teaching music for over 25 years to students from all around the globe. He taught at Berklee College of Music, New England Conservatory, Musicians Institute in Hollywood and at the Cornel School of Contemporary Music. He earned a Bachelor of Music from Berklee, a Masters of Music from New England Conservatory and an Honorary Doctorate of Music Arts from Shepherd University. Some of his teachers include Edgar Valcarcel, William Thomas McKinley, Herb Pomeroy, Ran Blake, Anthony D'Bonaventura, Stephanie Tiernan, James Williams and others.

Mr. Campos has led a very active life as an arranger, pianist, and producer, both in New York and Los Angeles. He has arranged and produced albums for Atlantic Records, EMI-Odeon, BMG, Top Ten Hit Records, Bronco Records, to name a few. He also has been very active in the field of broadcast music and has written radio and TV spots for Peugeot, Cadbury, GTE, MCI, Kentucky Fried Chicken, Nissan, Jack in the Box, QBS and many others.

#### Salsa: Afro Cuban Montunos For Guitar

Many musicians find that Salsa and the other genres of Afro-Cuban Music are still very difficult to feel and play in an authentic relaxed way. This type of music with its unique concept of the Clave presents quite a challenge for the aspiring young performer. In the past, the only way to learn how to play Salsa was to live in an area where Salsa was already very popular so that one might connect with as many authentic musicians as possible; learning one pattern here, another there, via a very slow learning process that could take years if not decades to accomplish.

Even though the process of immersing oneself fully and experientially in the music style of our choosing is necessary for our musical growth, the need for concise, well written, and organized materials, written by someone who knows and lives this type of music is also essential.

We at ADG, believe Mr. Campos' books titled "Merengue Piano Styles", "Salsa: Further Adventures in Afro-Cuban Music", "Latin Jazz Piano, Volume 1", "Ultimate Latin Riffs" and "Salsa, Afro-Cuban Montunos for Piano" and others have done a great service to the musical community by making Afro-Latin musical styles more accessible to students worldwide.

We hope that Afro-Cuban music and this book finds a special place in your musical world and that it becomes incorporated into your daily musical practice.

Andrew Gordon Owner of A.D.G. Productions

A.D.G. Productions 15517 Cordary Ave. Lawndale CA 90260 (310) 379-1568 www.adgproductions.com

#### Online Music Lessons with Carlos Campos



I have been teaching music for almost 25 years to students from all around the globe. I taught at Berklee College of Music, New England Conservatory, Musicians Institute in Hollywood and at the Cornel School of Contemporary Music.

I earned a Bachelor of Music from Berklee, Masters of Music from New England Conservatory and an Honorary Doctorate of Music Arts from Shepherd University. Some teachers I studied with include Edgar Valcarcel, William Thomas McKinley, Herb Pomeroy, Ran Blake, Anthony D'Bonaventura, Stephanie Tiernan, James Williams and others.

I have written books on Latin Jazz, Afro-Latin Piano, Ear Training and Solfege, Keyboard Voicings, Keyboard Technique, Contemporary Improvisation and other music subjects. I have also worked as a producer, music arranger, songwriter and keyboardist in Los Angeles and the Boston area. I enjoy teaching students of all ages, music levels and interest. My students range from beginners to

advanced. Their interest ranging from jazz piano, songwriting, ear training, Afro-Latin styles, composition, contemporary music theory, arranging and scoring.

Here is a list of the subjects that I teach to my students:

#### **Keyboard**

- Jazz Piano
- Afro-Latin Piano Styles
- Latin-Jazz Piano
- Contemporary Keyboard Technique
- Contemporary Voicings
- Keyboard Harmony and Chord

#### **Progressions**

Improvisation and Melodic Development

#### Theory and Musicianship

- Ear Training and Solfege
- Jazz Theory
- Chord Scale Harmony
- Reharmonization Techniques

### Writing

- Composition
- Songwriting
- Arranging
- MIDI Mockups

#### **Testimonials**

Carlos Campos is an educator without peer. His innovative teaching empowers students to achieve their creative dreams.

– Daniel Walker Ph.D. (Award Wining Composer)

I want to recommend Dr. Carlos Campos as one of the most inspiring teachers of music I have ever known. Do you truly want to learn music and enjoy the process of learning and working hard? Then, there is no one better, because he is a born teacher who specializes in knowing how to teach and enthuse the student to fall in love with learning the art of making music. It has been my honor to work alongside professor Campos.

— Dr. Abraham Laboriel Sr. (Professional Bassist with Stevie Wonder, Al Jarreau, George Benson, Barbra Streisand, Billy Cobham, Dolly Parton, Donald Fagen, Elton John, Freddie Hubbard, Herb Alpert, Herbie Hancock, Larry Carlton, Lee Ritenour, Madonna, Michael Jackson, Nathan Davis, Paul Jackson Jr., Paul Simon, Quincy Jones and Ray Charles to name a few).

Dr Carlos Campos is the kind of music educator that I would loved to have had when I was starting out! Not only is he brilliant in music theory and analysis, but his passion and insight into creativity is highly contagious! His mentorship in music inspires musicians to be well developed in their skills and excited about their own personal journey of discovery.

– Caleb Quaye (Professional Guitarist with Elton John, Mick Jagger, Pete Townshend, Paul McCartney, Hall & Oates, Shawn Phillips and many others)

I have worked with Carlos Campos for many years, both in the areas of music education and production. As an educator, Dr. Campos can guide you through most areas of your music making; but most importantly, Dr. Campos will light your soul with inspiration, and infuse in you the drive to grow and to reach your full potential as a musician and as a complete human being.

– Daniel Indart (Owner of Indart Music, LMS Records; Composer for Dexter, The Sopranos, Mozart In The Jungle, Dance With Me, NCIS, Our Brand Is Crisis, House Of Cards and Orange Is The New Black)

I have known Carlos for many years. He is an extremely talented musician with a unique approach to teaching piano, composition, ear training and other musical subjects. Carlos is a professional who understands the steps it takes in becoming a great player and writer. I would highly recommend studying with him.

– Mauricio Guerrero (Six time Grammy Award winning producer, Shakira, Phil Collins, Beyoncé, Gloria Estefan, Luis Miguel, Placido Domingo, Celia Cruz, Lena Park)

Mr. Campos' teaching methods, whether it is keyboard technique, ear training, latin and jazz piano instruction is of the highest calibre, educating 1000's of music students from all over the world. He is also an energetic, knowledgeable and fun teacher.

- Andrew Gordon (Author, Pianist, Publisher and Educator)

#### **Testimonials (continued)**

Dr. Carlos Campos is one the best educators in his field and probably the most organized teacher I've ever met. He knows a great deal of musical anecdotes and is very funny! If you want to get a great musical education, just study with him. You won't regret it. You'll start learning the right way!

- Kwang Il Lee (Professional Bassist)

Carlos is not only a master in music theory and keyboard harmony, but he also helps students on philosophical concepts; for instance, he emphasizes awareness and being in the moment when playing music.

– Eliseo Borrero (Bassist with Paco de Lucia, Oscar Hernandez)

After more than 20 years of my career in the classical music field, I had never approached Jazz. I needed both an academic and step by step method to go about my Jazz studies. After studying with Carlos, he opened a new colorful door for a fresh palette of improvisation techniques that boosted my musical thinking.

- Yalil Guerra (Ph.D candidate, recipient of UCLA Cota-Robles

Fellowship, Grammy Award winning Composer)

Carlos Campos is truly a Maestro in the area of contemporary music. He enjoys to share freely all of his knowledge while at the same time choosing the right information to keep one focused, grounded and growing as a musician. Studying with him is definitely helping me to achieve my musical goals.

– Miguel Rojas (Professional Bassist)

Whether you are a beginning or professional musician, Dr. Campos' wealth of knowledge and method of teaching, will improve your music knowledge, skills, and performance. Lessons are taught in a comfortable yet challenging manner!

- Timothy Cooley (Public and private school music teacher)

I'm a professional drummer and after studying Ear Training, Solfege and Keyboard Skills with Carlos, I realized that I could my drums more melodically and with an increase sense of awareness and harmony. Carlos is a great teacher, not only for pianists but also for drummers or any musician interested in going deeper with their musical practice. I would highly recommend studying with Carlos.

– Young Bin Park (Professional Drummer)

I consider Carlos Campos more than a teacher, he is more of like mentor. I'm very glad I got to meet him and learn from him. He has a very particular approach to music. He invites you to go deeper into other aspects that surround and relate to music that, in the end, makes you a better and more rounded, conscious musician.

– Juan Manuel Ferron (Film Composer)

## Other Titles by Carlos Campos

